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Journal of the African Marketing Confederation

Issue 4 2022

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The year that was – and the one to come!

GOOD DAY COLLEAGUES – AND WELCOME TO our last magazine of 2022. As we move through December and on into January, it's normal for marketers to put their feet up and say "whew, what a year!"

At the AMC, though, we are elated at what we achieved in 2022 and excited about where 2023 will take us. In the past 12 months we gained a new member country, cemented relationships with existing member bodies, put in place our Chartered Marketer Africa framework, held our inaugural AMC conference ... and so much more!

The long-awaited conference, graciously hosted by the Marketers Association of Zimbabwe (MAZ) at the majestic Victoria Falls, was a personal highlight as it signalled the AMC is now truly back on track following our relaunch in late 2021.

For anyone who attended our conference, whether in-person or online, it was clear that there is great enthusiasm among African marketers for events like this – that facilitate not just the imparting of knowledge, but also the pleasure of networking with like-minded professionals and enjoying the camaraderie of shared experiences.

The 2023 AMC conference is, I am delighted to confirm, being hosted by the Uganda Marketers Society. So, we look forward to a great event in east-central Africa!

No sooner had we wrapped up at Victoria Falls, than I was on my way to another African landmark – Lake Malawi – where I was honoured to be the keynote speaker for the Institute of Marketing in Malawi conference. Once again, I was bowled over by the enthusiasm of the delegates and the quality of the speakers.

Lastly, enjoy this issue of the magazine and the varied marketing topics we cover. Also be sure to visit our website for the latest marketing news and updates on AMC activities.

Yours in African marketing,

Helen McIntee
BA MBA (Wits) CM (SA)
President: African Marketing Confederation

L'année qui était – Et celle à venir!

BONJOUR CHERS COLLÈGUES - ET BIENVENUE dans notre dernier magazine de 2022. Alors que nous passons du mois de décembre au mois de janvier, il est normal pour les spécialistes du marketing de lever le pied et de dire «ouf, quelle année!».

À l'AMC, cependant, nous sommes ravis de ce que nous avons accompli en 2022 et ravis de savoir où 2023 nous apportera. Au cours des 12 derniers mois, nous avons gagné un nouveau pays membre, cimenté les relations avec les organismes membres existants, mis en place notre cadre Chartered Marketer Africa, tenu notre conférence inaugurale de l'AMC ... et bien plus encore!

La conférence tant attendue, gracieusement accueillie par l'association des marketeurs du Zimbabwe (MAZ) dans le cadre majestueux des chutes de Victoria, a été un moment fort pour moi. Aussi un moment fort personnel car elle a signalé que l'AMC est maintenant de retour sur les rails après notre relance à la fin de 2021.

Pour tous ceux qui ont assisté à notre conférence, que ce soit en personne ou en ligne, il est clair qu'il y a un grand enthousiasme parmi les spécialistes du marketing africains pour des événements comme celui-ci, qui facilitent non seulement la transmission de connaissances, mais aussi le plaisir de créer des réseaux avec des professionnels partageant les mêmes idées et de profiter de la camaraderie ainsi que partager des expériences.

La conférence 2023 de l'AMC sera, organisé par les marketeurs d'Ouganda. Nous nous réjouissons donc de la tenue d'un grand événement en Afrique centrale et orientale!

À peine avons-nous terminé aux chutes de Victoria lorsque j'étais en route pour un autre site africain - le lac Malawi - où j'ai eu l'honneur d'être l'orateur principal de la conférence de l'Institute de marketeurs du Malawi. Une fois de plus, j'ai été époustoufflé par l'enthousiasme des délégués et la qualité des intervenants.

Enfin, profitez de ce numéro du magazine et des divers sujets de marketing que nous abordons. Ne manquez pas non plus de visiter notre site Web pour connaître les dernières nouvelles du marketing et les mises à jour des activités de l'AMC.

Le vôtre dans le marketing africain,

Helen McIntee
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Marketing – it's boring and very predictable!

DON'T LET YOUR DAUGHTER go into marketing, Mrs Ibrahim. It's boring; rather steer her into IT. Don't let your son become a marketer, Mr Mwangi. It's too predictable; a data scientist is the way to go.

In a world where tech is king and, for many young people, becoming a successful social media influencer is a career goal, marketing is not always seen as the most exciting of professions.

Given the goings-on of the past few months, though, I beg to differ. There has been surprise, astonishment, excitement, disbelief, rethinking, replanning and reorganising. Plus, a whole lot more besides.

For many years now, digital has dominated the marketing narrative around what's hot, what's not, and where the profession is headed. Followed, of course, by the dialogue around the Metaverse and where that path may take us.

Traditional media? It's dead and buried. As 'yesterday' as the dinosaur. Except that, apparently it isn't.

SOCIAL PLATFORMS LACK ADS

Anyone who watched the Twitter takeover saga was surely bewildered by Elon Musk's antics. But the back story is that, when Musk took over, the platform was already in financial trouble due to a lack of advertising support. Twitter didn't have the consumer eyeballs that advertisers expected, so they were spending less.

Near-simultaneously came the shock news that Meta – parent of big names Facebook, Instagram and WhatsApp – was retrenching thousands of employees because user numbers and advertising income have dropped post-Covid. Meta had expected

consumers to maintain their in-Covid online habits once the pandemic passed. But they haven't.

Another factor in Meta's financial woes is the diminishing ability of brands to track consumer behaviour on social media platforms.

And, to paraphrase those direct marketing ad campaigns ... wait, there's more! The 'more' in this instance being how Meta has significantly overspent on developing the Metaverse. Marketers and brands love the Metaverse idea; investors and financial analysts think it's a bottomless money pit.

Indeed, if the financial markets had their way, Zuckerberg would be removed and work on developing the Metaverse concept would slow down or stop.

A DIGITAL WORLD LESS BRAVE?

For many marketers, so much they held true has suddenly been turned on its head! The brave new digital world seems a little less brave than a year ago.

This is not to suggest that the enormous gains made by digital are being reversed and that traditional media is about to make a huge comeback. Of course not. But, for marketers, some of the absolutes around digital are suddenly less so.

In this issue of the magazine, our article on Traditional Media and its place in African marketing (pg 14) was being prepared long before the Twitter-Meta dramas played out. But the insights it contains support the reality that digital is not always the silver bullet.

It's all food for thought in a marketing world that is certainly **not** boring or predictable!

Mike Simpson
 Editor



**Institute of
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DATE	WORKSHOP	VENUE
7 FEB	BASIC PRINCIPLES OF MARKETING	JOHANNESBURG
8 FEB	CONSUMER BEHAVIOUR, RESEARCH AND MARKETING DECISION-MAKING	JOHANNESBURG
14 MAR	INTRODUCTION TO PROJECT MANAGEMENT	JOHANNESBURG
15 MAR	PROJECT DESIGN AND PLANNING	JOHANNESBURG
3 APR	INTRODUCTION TO SOCIAL MEDIA MARKETING	CAPE TOWN
4 APR	SOCIAL MEDIA PAGE SET-UP AND COPYWRITING	CAPE TOWN
18 APR	INTRODUCTION TO PERSONAL SELLING	JOHANNESBURG


HALF-DAY WORKSHOPS - AFTERNOONS

DATE	WORKSHOP	VENUE
7 FEB	THE MARKETING ENVIRONMENT AND COMPETITORS	JOHANNESBURG
8 FEB	SEGMENTATION, TARGETING AND POSITIONING	JOHANNESBURG
14 MAR	PROJECT LIFECYCLE	JOHANNESBURG
15 MAR	MONITORING, REPORTING AND EVALUATING PROJECTS	JOHANNESBURG
3 APR	PLANNING, MEASURING AND INTEGRATING SOCIAL MEDIA CAMPAIGNS	CAPE TOWN
4 APR	BUILDING CUSTOMER LOYALTY, PLANNING AND CREATING SOCIAL CONTENT	CAPE TOWN
18 APR	COMMUNICATIONS IN PERSONAL SELLING	JOHANNESBURG
19 APR	SALES KNOWLEDGE AND PERSONAL SELLING	JOHANNESBURG

2 AND 3 DAY WORKSHOPS

DATE	WORKSHOP	VENUE
7 AND 8 FEB	THE WORLD OF MARKETING	JOHANNESBURG
14 AND 15 MARCH	PROJECT MANAGEMENT FUNDAMENTALS	JOHANNESBURG
3 AND 4 APRIL	SOCIAL MEDIA MARKETING	CAPE TOWN
18 AND 19 APRIL	THE ART OF SELLING	JOHANNESBURG

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NEXT ISSUE:

- North African consumer trends
- Evolution of chat commerce
- Pan-African media research
- NFTs: Should marketers care?

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Society



The Uganda Marketers Society is the leading community and voice of marketing professionals in Uganda. We are responsible for professional skills development, promotion of professional marketing standards and practices.



Our Vision

To be the leading body of marketing practitioners and professionals inspired towards the development, promotion, and application of world-class marketing leadership.

What we do

- Professional skills development
- Promotion of professional marketing standards
- Market research and consultancy
- Events and networking opportunities

Membership

We are a membership body. We have individual and corporate membership packages.

To become a member, send an email to admin@ums.co.ug

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Introducing the African Marketing Confederation

THE AFRICAN MARKETING Confederation is the ground-breaking pan-African body of marketing professionals spearheading the ongoing development of the highest possible standards of marketing across Africa.

Founded in 2011, the AMC is a collaboration between the various national marketing bodies and associations to exchange expertise and information, as well as to promote the marketing profession as a whole.

By unifying the bodies in the various countries, the AMC is positioned to

exchange expertise and information, provide intellectual capital and to ensure that the continent has a platform for like-minded marketing professionals at the highest level. The AMC aims to grow and support Leaders in Marketing in Africa, through this platform.

The AMC founding members are also fully committed to observing each country's unique and varying cultures, languages, standards of education and levels of development which require home-grown marketing approaches designed and nurtured by Africans themselves.

THE MOROCCAN ASSOCIATION OF MARKETING AND COMMUNICATIONS

The Moroccan Association of Marketing and Communications (AMMC) was created in late 2013 as a dedicated platform to the country's marketing and communication communities – including managers, directors and officers from large, medium and small companies operating in the private and public sectors. AMMC members contribute to strategic thinking related to topics and themes of common interest and organise networking and experience-sharing events. AMMC's vision is to become the Moroccan reference for marketing and communication. Its defined mission is to promote the marketing and communication professions, to develop the skills and knowledge of professionals and to participate actively in the economic welfare of Morocco. <https://www.facebook.com/AMMC.Maroc/>



CHARTERED INSTITUTE OF MARKETING, GHANA

The Chartered Institute of Marketing, Ghana (CIMG) was founded in July 1981 with the vision to be the voice of marketing practice in Ghana under the Professional Bodies Registration Act 1973 (NRCD143). The Institute aims at seeing organizations (both private and public) embrace the marketing concept, and be marketing oriented in their operations. In 2020, the CIMG received a Presidential Charter by the passage of the CIMG Act 2020 (Act 1021) with the main objects to set standards for the practice of marketing and to regulate the practice of the marketing profession in the country.

[Visit Website](#)



NATIONAL INSTITUTE OF MARKETING OF NIGERIA

The National Institute of Marketing of Nigeria is the body of professionals engaged in marketing and related fields as marketing practitioners: sales and marketing directors, commercial directors, customers' managers, media planners, channel developers, creative directors, value builders, brand directors, corporate and institutional governors, transformers, communication experts, general managers, and chief executives.

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IMM SOUTH AFRICA

The Institute of Marketing Management South Africa (IMM) has for decades been the pre-eminent marketing institute in Southern Africa, bringing together like-minded individuals to share thoughts and experiences within the rapidly changing marketing environment. The IMM offers a wide range of value-added products and services for marketing professionals who are Associates in either an individual or corporate capacity. The IMM is a proud founding member of the AMC, providing you with the added benefit of developing a larger network across the African continent.

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UGANDA MARKETERS SOCIETY

The Uganda Marketers Society (UMS) is the leading community and voice of marketing professionals in Uganda. The society brings together diverse professionals across different backgrounds, experiences and levels of seniority to network, learn and grow together. UMS is affiliated with the Chartered Institute of Marketing CIM-UK, the world's leading professional marketing body. It is led by a diverse Board and Secretariat that

serve to ensure the society meets its goals. UMS started in 2015 with a vision to be the leading body of marketing practitioners and professionals inspired towards the development, promotion of professional ethics and standards, and application of world-class marketing leadership in Uganda. Its mission is to remain the most relevant influence informing Marketing in Uganda as a virtual community for professional marketers.

[Visit Website](#)



MARKETING SOCIETY OF KENYA

The Marketing Society of Kenya started as the Advertising Society of Kenya in 1962. It became the Marketing Society of Kenya in 1968. The first chairperson was Nigel Crouch, the then MD of Cadbury Schweppes. The Society's main objectives are to develop, acknowledge and practice the profession of marketing, to provide services to members, and to offer a platform for self-regulation for practicing marketers.

[Visit Website](#)



MARKETERS ASSOCIATION OF ZIMBABWE

The Marketers Association of Zimbabwe was launched in 2007 with a vision to be a leading body of marketing professionals promoting professionalism of the highest standards and establishing channels of career development for the benefit of organisations and the economy at large.

[Visit Website](#)



THE ZAMBIA INSTITUTE OF MARKETING

The Zambia Institute of Marketing is a membership organisation regulating the practice of marketing in Zambia as provided for in the Zambia Institute of Marketing Act No. 14 of 2003. The Institute is affiliated to the Ministry of Commerce, Trade and Industry. The broad operating moralities of the Institute include: apolitical stance; impartiality and common good; capacity building; networking; and effective communication.

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INSTITUTE OF MARKETING IN MALAWI

Institute of Marketing in Malawi (IMM) was formed in 2020 after transitioning from what was CIM Malawi Members Group which was formed in 2010. IMM is committed to ensuring that interests and needs of its members and stakeholders are understood and catered for throughout the organisation and the wider industry. Currently, IMM is the largest community of professional marketers in Malawi involved in several marketing activities such as networking of marketers in Malawi, organizing marketing events and training courses, setting best marketing practice standards in Malawi, promoting professional development of Marketers, study and education guidance to marketing students among others. IMM has become the face of Marketing in Malawi with the organization now referred to as the benchmark of marketing standards in the country.



INSTITUTE OF MARKETING AND MANAGEMENT, MAURITIUS

Established in 1991, the Institute of Marketing & Management is the leading professional marketing education and training instituting of Mauritius.

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Podcasting muscles its way into the modern African marketing mix

On a continent where huge numbers of young people are embracing non-traditional mediums, the rise of podcasting seems assured. By **Cara Bower**.



›
*It's the comeback
kid in marketing's
rock 'n roll band*

BY 2024, PODCAST advertising spend in the US will reach US\$4.2-billion – a hike of more than 100% from 2022 figures, according to the Interactive Advertising Bureau and PwC. Does the same rise in podcasting popularity apply to Africa too?

Not in monetary terms, naturally. But indications are that it's certainly on the rise on a continent where radio has been firmly entrenched as a medium for decades, and where there are huge numbers of young people looking for non-traditional mediums – and brands are happy to follow them there.

"Podcasting as a share of new media in Africa is growing," affirms Josephine Karianjahi, co-founder of Africa Podfest, a repository of African podcasts and the custodian of Africa Podcast Day, a celebration of African podcasting held annually on 12 February. "But, currently, many people aren't sure how much to invest."

While Covid-19 sparked interest in podcasts and audio-based content in general – as remote workers tuned in during working hours and people looked for human connections and access to information – little is currently known about the actual size of the African podcasting market.

Fortunately, research reports from the likes of Africa Podfest, PricewaterhouseCoopers (PwC) and the Interactive Advertising Bureau (IAB) are increasingly adding colour to how

marketers and brands see this growing media channel.

While the hard facts and figures will, in time, provide the evidence needed for more investors and others to move into the podcasting space, the rationale for exploring podcast marketing is already being highlighted by the likes of Jon Savage, Head of Content and Production at broadcasting innovation firm InBroadcasting.

Writing on the Africa-focused marketing industry news website *BizCommunity*, Savage recently noted that audio in all its forms is "the comeback-kid in the marketer's rock band, particularly within the all-too-fickle youth market".

Like radio, podcasting's audio engagement is seen as a way to create memorable and emotional connections with listeners – particularly those who avoid traditional marketing platforms and are cynical of their messaging.

A PLACE FOR PODCASTS IN THE MARKETING MIX

Karianjahi believes podcast marketing should undoubtedly be added to the marketing mix. However, effective execution requires the careful selection of potential partners and involvement from the ground up. This is to ensure marketing efforts are perceived as authentic by the target audience.

With companies such as NielsenIQ recently announcing that it has

Video podcasts: A note from the Editor

While podcasts are commonly associated with audio files – and we have focused mainly on that in this article covering the African podcasting context – there is growing interest in video podcasts too. This school of thought argues that combining audio and video makes for better engagement, visibility and discoverability.

And why not? Modern marketing is all about innovation and interacting with your market on their terms. As long as it's a series of regular recordings of topic-specific discussions shared over online platforms ... it's a podcast!

In future issues of this magazine, we will delve further into video podcasting as a marketing opportunity in Africa.

The Editor



➤ Successful podcast producers in African must cater to various national nuances

They continued: “Podcast advertising is a rapidly increasing sector ... with music, radio and podcast revenue [in Africa] totalling US\$278-million in 2021. There will be growing interest in advertising on podcast platforms and alongside podcast content. Those services with stronger content portfolios and wider listener bases will benefit the most, but there are some hurdles to overcome.

“While there has been a major increase in advertiser interest in podcasts, advertisers are concerned about measuring the effectiveness of their campaigns. Scalability and brand safety are also areas the sector is working to address.”

According to PwC, in Nigeria all segments bar one (newspapers and consumer magazines) are set to see growth over the forecast period. In 2022, music, radio and podcasts are set to overtake this segment.

How best to find the right podcast to engage a specific audience within this growing base of listeners will require that data experts and researchers dig deeper. Karianjahi also encourages companies to share their podcast insights and experiences with the wider African marketing community to help build a broader understanding of podcasting and its many applications.

SUCCESSFULLY LEVERAGE YOUR PODCAST MARKETING

Currently a common advertising approach to podcasts is the ‘live-read’ advert, which is typically 15 to 60 seconds in length. Karianjahi, however, advises a more experimental approach to make a real impression on audiences.

“If you really want to develop a podcast that connects with people, do the legwork and build the right team,” she says. “Push beyond the boundaries. Meet the producers. Be part of the process. If I’m an advertiser thinking that I need to jump in, maybe I should rather step in at pre-production and create great partnerships that I can craft with them [the podcast production team]. It’s

developed ways to track podcast impressions and measure the impact of marketing in the podcast space, it is becoming increasingly clear that the channel does yield benefits for brands that are looking for an intimate platform on which to engage a specific audience.

Podcasting ad effectiveness insights from Nielsen show that advertising on podcasts drives “an added brand recall rate of 71%, while 56% of podcast listeners say they pay more attention to ads read by the host(s)”. As such, the company notes: “In a world that is moving away from cookies and toward actual people, smart brands are looking to engage the right consumers with a

well-tailored message rather than casting a big net and hoping for the best.”

The PricewaterhouseCoopers (PwC) *Africa Entertainment & Media Outlook 2022-2026* report, released in late October 2022, is similarly bullish about podcasting from a purely African point of view.

“Some of the most exciting developments in the media and entertainment space over the last few years have come from the digital audio sector,” the researchers observed. “Podcast advertising proved itself to be largely ‘pandemic-proof’ throughout 2020, with revenue growing by 30.4% in that year in South Africa and 41.8% in Nigeria”.



➤ Photographed at Africa Podfest 2022: Melissa Mbugua (Africa Podfest); Maurice Otieno (media collaborator Baraza Media Lab); Doris Onyango (specialist podcasting studio and podcast incubator SemaBOX); and Josephine Karianjahi (Africa Podfest).

not just placing ads in a specific podcast and hoping this reaches the audience.”

Some companies in the US, for instance, leverage their podcast marketing by making regular guest appearance on episodes where they can add value, or by repurposing content from podcasts on their organisation’s website.

Indeed, such is the interest in leveraging certain high-profile podcasts for branding and marketing purposes in the US, that news agency Bloomberg reported earlier this year on how podcasts are being paid up to \$50 000 a time to allow certain interviews relating to business, wellness or crypto topics.

There has, however, been a backlash citing ethics and content integrity. Critics are demanding that podcasters clearly disclose paid appearances to maintain audience trust. Jon Davids, CEO of marketing agency Inluicity, believes these developments are unsurprising.

“Much like the evolution of the influencer/sponsorship world from 2013-2018, we’re seeing a lot of similar dynamics in the podcast world. Disclosures will be essential here,” he says in a *LinkedIn* post.

For her part, Karianjahi notes that podcasting doesn’t have to stay trapped in the audio storytelling world. The close

Which podcasts are connecting with Africans?

According to Africa Podfest, a 2022 survey sample of audiences from Kenya, Nigeria and South Africa showed that listeners are most drawn to podcasts in the culture, media and arts category (31.6%).

An earlier report, released in December 2021 and drawing on podcaster insights from these three countries as well as Cameroon, Tanzania, Egypt, Zambia, Sierra Leone and Botswana, showed a similar leaning towards self-help or personal development podcasts.

In May, Netflix got in on the Africa podcast action by launching its first African podcast, *Never Late African Time*. The five-episode series featured popular media and entertainment personalities from across the continent and was available on the *AfricaOnNetflix* YouTube page, in addition to being found on Spotify and Apple (the main platforms being used by Africans to access podcasts, according to 2022 Africa Podfest data).

Earlier in 2022, Spotify announced the establishment of an Africa Podcast Grant to help beef up

offerings from the continent.

These offerings already include the likes of *Mantalk.Ke* (Kenya, self-improvement) and *Sambaza* (Kenya, Swahili/English social issues), *I Said What I Said* (Nigeria, focused on the African millennial experience) and *True Crime ZA* (South Africa, major crimes).

Africa Podfest’s Karianjahi – whose own podcast credentials include collaborating with her Africa Podfest business partner, Melissa Mbugua, on the United Nations’ *Africa Renewal Podcast* – singles out the *KaBrazen* children’s podcast as a must-listen offering which “tells the stories of women heroes in Africa”.

Another great offering is *What’s Crap on WhatsApp*, “which debunks ‘facts’ and which grew as a result of Covid-19” misinformation, says Karianjahi. Other offerings include: *Honeypot Chats* out of Zambia, a technology and innovation podcast; *#FromTheJump*, a Namibian lifestyle and sports show; South Sudanese current affairs creation *Sawa Network Podcast*; and Senegal’s *Wolof Tech*.

one-to-one connections audiences have with podcast hosts unlock meet-and-greet opportunities in the real world, or even the potential to invite audience members to live recordings. This brings physical branding into play.

Ultimately, “investments need to be more long-tail” and built on authentic partnership, stresses Karianjahi. “It’s really about understanding that while some podcasts might cross over and become popular on mainstream radio, there are also podcasts about unsolved mysteries or political issues and African economics – or longer stories which also warrant investment.”

PODCASTS KNOW NO BOUNDARIES

Another important point to remember, emphasises Karianjahi, is that podcasts are not defined by the countries in which they are made. The potential audience for any podcast is global. This, she says, is the real appeal of podcasting – although it can be challenging from a segmentation perspective.

“The podcasts I’m listening to from Johannesburg are being heard all over the world,” notes Karianjahi. However, this does not mean that all podcasts follow the same formula or approach.

For instance, in its 2022 research, Africa Podfest found that while South Africans tend to consume global podcast content, their counterparts in Nigeria generally prefer podcast content from their own country. Similarly, South Africans tend to favour podcasts in 20-minute slots versus 40 minutes for Kenyans. Appreciating these differences between key African markets is critical to crafting marketing messaging that appeal to these niche audiences.

THE TREMENDOUS POTENTIAL OF PODCASTS IN OUR REGION

With a heavy skew towards young listeners – largely in the 24-30 age bracket – it is understandable that the 2022 Africa Podfest report highlights how, despite being a new media arena, “Africa is going to be the largest podcasting market in the world”.



➤ Toy brands such as American Girl are embracing audio and video podcasts as a new way to connect with their young audience

Toy brands embrace the podcast concept

Even toy brands are climbing on the podcast bandwagon. American Girl, a premium toy and publishing brand for girls – and part of the global Mattel toy company – earlier this year unveiled its own podcast network which, it says, “is rooted in the brand’s popular stories, characters, and real-world advice to connect and entertain girls, their parents and the entire fan community”.

In embracing the podcast genre, the company joins several other toy brands that have gone this route. Among them are international doll brand Barbie, and Thomas and Friends. The latter offers books, TV programming and merchandise about a talking steam engine called *Thomas the Tank Engine*.

The American Girl Podcast Network is ad-free and launches with

three original shows – one scripted and adapted from the brand’s fan-favourite published content for young readers, followed by two non-fiction podcasts with a mix of guest interviews, real-life advice, and behind-the-scenes exclusives.

“With storytelling an intrinsic part of our DNA, the American Girl Podcast Network is a natural evolution for the brand, allowing us to tap into our vast collection of diverse content, as well as our numerous authors and subject-matter experts, to enrich and entertain our fans,” explained Jamie Cygielman, General Manager of American Girl.

The podcasts are available on all streaming platforms, on American Girl’s social channels, and on YouTube, which includes a video component.

After all, Africa is the youngest continent in the world with 70% of sub-Saharan Africa under the age of 30, according to the United Nations.

As such, Africa Podcast recommends marketers move away from “conventional methods” and podcasters develop “specialised podcast marketing services” that support the growth of audience numbers. This in turn will finance the ongoing production of quality content,

fuelling audience numbers and attracting more marketing money. ■

Cara Boucher is a Johannesburg-based writer, journalist and editor. Her words appear in media articles around the world, in business case studies, insight reports and corporate copywriting. She is also an experienced ghost writer. @caraboucher

Additional reporting by Mike Simpson.

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Surprise, surprise! Traditional advertising remains alive and well

Adspend on traditional media shows a surprise uptick in developed markets, while in Africa interest is still strong. By **Aurelia Mbokazi-Kashe** and **Mike Simpson**.

TRADITIONAL ADVERTISING – whether in newspapers and magazines, on TV and radio, or on billboards – will soon be as dead as the proverbial dodo. As outdated as the dinosaurs and as irrelevant as a public telephone booth in the age of the smartphone.

After all, every modern marketer and self-professed industry expert knows that online and social ads are the only way to go. Right? Um, maybe not!

The year 2022 has, perhaps surprisingly to many in the industry, seen a growing discussion among marketing professionals and top academics about traditional advertising being on the cusp of a comeback. Nobody is suggesting that digital's massive gains of the past decade are suddenly about to be completely reversed. But facts, figures and credible research are pointing to an important change in the traditional advertising landscape.

It all seemed to start in February 2022, when *The CMO Survey* – a long-standing and credible industry voice involving the likes of Duke University in the US and the London Business School in the UK – found that marketers were predicting traditional advertising spend would increase by 2.9% in the coming period, with consumer-facing companies spearheading the charge.

The CMO Survey researchers found B2C service companies predicted the largest increase in traditional advertising spending (+10.2%), followed by B2C product companies (+4.9%). Further, and somewhat ironically, companies that earn 100% of their sales through the internet led this inflection – predicting an 11.7% increase in traditional advertising spending over the next 12 months.

Then, in late April, the celebrated *Harvard Business Review* published an article headlined 'Why marketers are returning to traditional advertising'. The authors were Nader Tavassoli, a Professor of Marketing at London Business School; Megan Ryan an MBA candidate at Duke University

and a research fellow for *The CMO Survey*; and Christine Moorman, Senior Professor of Business Administration at Duke University, Founder of *The CMO Survey* and Editor-in-Chief of the peer-reviewed *Journal of Marketing*.

Based on *The CMO Survey* results and data from various other sources such as CRM platform developer Hubspot, marketing research institute MarketingSherpa, and media research specialist Edison Research, the three authors summarised their article as follows: "Pundits have long predicted the demise of traditional advertising. However, it is alive and well and headed for growth for the first time in a decade."

The authors put forward seven drivers behind the shift, which are summarised below:

➤ *Predicted demise has not happened*

1. Breaking through the digital clutter

As consumers are spending [most of their waking hours](#) online, it seems they are becoming increasingly numb to conventional digital advertising and engagement. They report frustration and negative brand association with digital advertising clutter that prevents them from reading an article, watching a video, or browsing a website.

2. Capitalising on consumers' trust in traditional advertising

The top five most trusted advertising formats are all traditional, with customers trusting most print advertising (82%), television advertising (80%), direct mail advertising (76%) and radio advertising (71%) to make purchasing decisions. Similarly, it found that British and American consumers trust traditional advertising such as television, radio and print more than social media advertising. As a result, marketers can use traditional advertising to build brand credibility and trust with jaded buyers.

3. Preparing for the decline of third-party cookies

For years, marketers have relied on third-party cookies to track website visitors, using detailed data on their search preferences to improve the user experience and target consumers with personalised ad experiences. However, with [Google](#) phasing out the third-party cookies on Chrome browsers by late 2023 and [Apple](#) implementing changes to its iOS14 operating system, the death of third-party cookies is imminent. *The CMO Survey* found that 19.8% of companies invested more in traditional advertising (outside of online approaches) as a result.

4. Tapping the growing medium of podcasting

Podcasts are a form of digital media. However, unlike banner, display and other social advertisements that often appear within consumers' everyday browsing, podcasts use an on-demand approach that is more similar to traditional radio. And this is one reason advertising succeeds. (*Editor's Note: For more on the Rise of Podcasting in Africa, see our Cover Story elsewhere in this issue.*)

5. Exploiting the digital lift of traditional media

Digital technology can leverage traditional tools in powerful and surprising ways. Unique URLs and QR codes allow marketers to gather extremely granular data, permitting them to develop robust marketing analytics regarding ROI and attribution, and eroding the advantage of digital channels.

6. Fine-tuning brand and market fit

Marketing is an art and a science of contingencies and context. This means that sometimes traditional advertising is a perfect fit for some brands, markets and messages. For example, broadcast TV continues to offer an ideal platform for emotional storytelling ads. New addressable TV solutions, such as



› Tendai Luwo... in Zimbabwe, a lot of the audiences we wish to reach simply aren't online

by Finecast, now enable advertisers to precision-target viewer segments across on-demand and live-streamed TV, thereby eroding the targeting advantage of online channels.

› *TV audiences can be better targeted*

7. Revisiting digital effectiveness. *The CMO Survey* showed that 54.8% of marketers track digital marketing performance in real time, with an additional 35.2% doing so quarterly or weekly. At the same time, marketers are also becoming sceptical of the hyped returns of digital media, because the platforms control both the advertising inventory and its effectiveness measurement. This has raised credibility concerns related to [ad fraud](#) and the worry that digital advertising may be far less effective than reported.

“When used together, traditional and digital marketing can reach more audiences, build and keep trust, and motivate buying from consumers who otherwise might tune out marketing

messages,” the *Harvard Business Review* article says.

EXPERTS GIVE THEIR PAN-AFRICAN VIEWS

But what is the situation in Africa, where the advertising and marketing dynamics are different to those of the developed economies? *Strategic Marketing for Africa* spoke to several local experts to get their input.

In general, they report that, while digital advertising showed impressive growth during lockdowns, it did not dent traditional platforms, particularly broadcasting and out-of-home.

Phil Chard, Managing Director of Point Black, a boutique digital marketing agency based in Zimbabwe, says his clients’ budgets are usually

80%-20% in favour of traditional marketing. At the height of the pandemic, there was a slight shift in the balance to 70%-30%, but with radio and television remaining the most chosen platforms.

He credits the slow uptake of digital mediums to the high cost of mobile data, limited access to first-party data and lack of trust in digital marketing as being among the reasons why traditional advertising has remained buoyant on the continent.

“Digital marketing was at its peak within the first fiscal year of the pandemic. Clients had budgets allocated for traditional and experiential marketing efforts that needed to be spent and these were diverted into digital channels,” Chard explains.

Less adspend on social media platforms

As we were compiling this issue of the magazine, news came of the employee layoffs at both Twitter and at Meta Platforms – home of Facebook, Instagram and WhatsApp.

While the reasons are complex, the simple reality is that expenses

increased while revenue failed to meet expectations because user numbers and advertising income dropped post-Covid. Where did these advertisers and users go? Could at least some of them have returned to traditional media? **The Editor**

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► Phil Chard ... pivoting to a digital-first advertising approach in most African countries requires massive changes

He cautions that pivoting to a digital-first approach in most African countries requires massive changes in company structures, budgets and activities.

Despite the challenges, Chard believes there is room to grow digital ad mediums across markets on the continent.

David Gorin of Marnox Media, which is an advertising representative for some 250 media across 16 African countries, says the swing to digital media has not occurred in Africa to the same extent as in highly developed markets.

“Certainly, digital media have taken significant ad-spend share from TV, radio and print. But, with the general exception of print, traditional media have at least held their own, overall. And, in many countries, the explosion of OOH formats has seen increased allocations to that form of traditional media – long a stalwart for delivering reach and awareness,” he observes.

Whether the year ahead will see an uptick in advertising spending in Africa – traditional or non-traditional

People are more receptive to traditional ads

Every year for the past three years, global data analytics and brand consulting company Kantar has published its *Media Reactions* study, which examines ‘Ad Equity’ – a measure of how receptive to advertising consumers are within a given space.

According to Kantar, the metric uniquely identifies the places where consumers most appreciate advertising and are least likely to view ads negatively.

Across all media channels, consumers are most positive about advertising in traditional media environments: sponsored events (#1 spot); in magazines (#2); and in cinemas (#3). However, the study notes that ad equity for almost all online channels increased this year and that, “despite consumers’ preferences for offline platforms,

marketers continue to favour online platforms”.

In an email discussion with *Strategic Marketing for Africa*, Chris Nortje, Media Lead for Africa at Kantar, explained that digital channels – while often favoured for delivering exposure, frequency and targeting ability – “are also the channels which have some of the lowest ad equity, as consumers in general are either being interrupted from what they wanted to do, or it’s intrusive in nature. This means the ads are already on a back foot when it comes to the consumer”.

He continued: “In general, we say that every media channel has a purpose and different strengths and weaknesses, [which] is different by market and by category. So, a holistic approach is required when putting together any campaign.”

– depends significantly on economic conditions. Tough times may translate to static or pared-back ad budgets, Gorin believes.

► *Traditional media remains a bedrock*

“In the context of African countries’ media, market and population landscapes, our view is that traditional media will continue to be the bedrock of most marketers’ advertising strategies,” he says.

“Interestingly, in Nigeria a [new law](#) requires that all advertising models and voice-over artists must be Nigerian. This could see a swing away from traditional radio and TV advertising in the short term. OOH may gain – but digital channels would seem the obvious alternative.”

He adds that ‘scale’ is not a buzzword in the media industry yet, but

Marnox believes it will soon be. The Windhoek-based daily newspaper, *The Namibian*, for example, is a genuinely mass-reach press title with a strong heritage and credentials in its market. It reaches roughly a third of the country’s population each day and marketers will increasingly take note of these kinds of scalable opportunities.

Khalid Baddou, Casablanca-based President of the Moroccan Association for Marketing and Communications, says the African advertising market witnessed a positive dynamic until 2020, after which it contracted by 23% in 2021 due to drastic downward revisions of advertising budgets, estimated at US\$5.1-billion.

He maintains that, compared to the North American or European markets, advertising investment in traditional media in Africa has remained ahead of investment in digital ad platforms. During the pandemic, print advertising was heavily impacted by digital. But TV, radio and outdoor retained the



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➤ David Gorin ... until advertising budgets are flush again, we expect smart marketers to consolidate in traditional media

same level of investment and, in some instances, even grew.

“In Morocco and other parts of North Africa, brands continue to use traditional media for mainstream campaigns that are dedicated to a large portion of the population. Digital is either used as a complementary medium to mass campaigns or for niche targeting – for example, generations Y and Z, as well as luxury products,” explains Baddou.

“On average, media advertising spending [in the region] is split 50% for TV, 25% for outdoor, 15% for digital, 10% for radio and 5% for print.”

He lists literacy rates, restricted access to the internet, and sometimes limited availability of digital tools as some of the challenges that limit digital advertising spend to mostly urban-based youth and high-income populations in cities.

Despite the uptick in traditional advertising in certain developed markets, as reported by the *Harvard Business Review*, Baddou is adamant that digital marketing in Africa has yet to achieve its peak. But it should not be dismissed lightly.

“I think there is still room for an increase in digital ad spending and usage in Africa. We haven’t explored all potentialities that digital offers, especially in terms of brand content,” he says.

CLASSICAL DIGITAL ADS ARE FREQUENTLY NOT TRUSTED

“The most important challenge that may face companies is trust, since classical digital ads are not generally considered trustworthy. The more brands put efforts into creating valuable content, the more consumers will trust and engage.”

Tendai Luwo, Head of Strategy at David & Langton digital agency in South Africa, also attributes the high interest in traditional advertising to the low distribution of smartphones and high data costs.

He says this is one of the primary reasons why there hasn’t been an extensive uptake of digital advertising on the continent. However, he cautions against treating Africa as homogenous and advocates for a country-by-country approach and, in some instances, even city by city.

➤ *Africa is not a single homogenous market*

With operations in both South Africa and Zimbabwe, Luwo emphasises that advertising trends in these two near-neighbours are different. Despite the growing interest in digital in the South African market, his observation is that traditional advertising remains deeply entrenched, with an estimated breakdown of 70% for traditional advertising and 30% for digital.

However, he stresses that the lack of validated data in the Zimbabwean market makes it difficult to estimate the market breakdown, but concurs that digital marketing penetration remains much lower than in SA.

“South Africa remains firmly focused on rapid digitisation, although there is ample room for traditional marketing mediums to thrive and exists in unison with digital activities,” Luwo says.

“In Zimbabwe, however, we see brands leaning a lot more towards traditional advertising, even if it doesn’t

offer the granular insights that digital does. A lot of the audiences we wish to reach simply aren’t online, either because they can’t afford to or because they don’t have devices to connect.”

The last word goes to Marnox Media’s David Gorin: “The upshot is that digital mediums will continue to grow [in Africa]. But as they do, their fragmentation will hit their ability to garner adspend. Until advertising budgets are flush again, we expect smart marketers to consolidate in traditional media.” ■

Aurelia Mbokazi-Kashe is a freelance journalist, editor and development communications specialist with 23 years’ experience in telling impactful stories across Africa on various platforms, including print and the digital space. Mike Simpson is the Editor of Strategic Marketing for Africa

➤ Khalid Baddou ... in Morocco and other parts of North Africa, brands continue to use traditional media for mainstream campaigns



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◀ The Honourable Minister Monica Mutsvangwa opens the Inaugural African Marketing Confederation Conference 2022

Inaugural AMC Conference discusses reshaping the continent's business future

Vibrant speakers, enthusiastic delegates and spectacular Victoria Falls were the backdrop for this historic gathering of the cream of Africa's marketers.

IT WAS LONG-AWAITED AND much talked-about. Finally, it was here. The African Marketing Confederation (AMC) came of age as a pan-African marketing body when its Inaugural Marketing Conference 2022 kicked off in the town of Victoria Falls in Zimbabwe in late October.

It was hosted by the Marketers Association of Zimbabwe (MAZ), one of the AMC's founding members, at the majestic Elephant Hills Hotel.

The theme connecting the various speakers and activities was *'The Astute Marketer: Reshaping the Future of Business in Africa'* – a recognition that African marketers, like their colleagues globally, are needing to adapt to the many changes resulting from the Covid-19 pandemic and a fast-evolving consumer environment.

The chosen theme acknowledged this bright new era that also reflects the growing importance of the African

continent on the international economic stage, as well as the urgent need to review and reshape the marketing dynamic.

In his opening remarks on day one of the conference, Marketers Association of Zimbabwe (MAZ) President, Professor Zororo Muranda, welcomed delegates and hailed the collective power and marketing wisdom present at the gathering. He believed the sharing of experiences

would help to grow the profession on the continent.

Helen McIntee, President of the African Marketing Confederation, added her welcome. She said the inaugural conference was a milestone for the AMC, which had grown from a small spark of an idea in 2009 to a continent-wide organisation with 10 member countries.

MINISTER OPENS PROCEEDINGS

The official opening ceremony was performed by guest of honour, the Honourable Monica Mutsvangwa, Zimbabwe's Minister of Information, Publicity and Broadcasting Services.

She is a former marketer and currently Patron of MAZ.

Addressing the gathering, the Minister thanked the AMC for the honour of opening its historic, first-ever conference and applauded the organisers for their commitment in bringing together so many marketing professionals from around the continent.

She believed the confederation was playing a vital role in advancing the profession in Africa and she urged practitioners to help spur intra-African

trade, development and investment. This, in turn, would benefit the development of the AfCFTA, which has the potential to create a trading bloc with a GDP of US\$3-trillion.

Referring to the conference theme, Minister Mutsvangwa emphasised that astute marketers would be ahead of the curve as Africa moves increasingly into a digital world.



Marketers must adapt to change

She noted that the Victoria Falls conference came at a time when Zimbabwe is repackaging and rebranding the country. Nation branding, the Minister said, is one of the most important pillars of building a nation and attracting investment and tourism.

HONORARY MEMBERSHIP AWARDED

Apart from the speaker presentations and breakout sessions that debated specific topics, there was a glittering Awards Dinner that saw Matongo

Matamwambi from Zambia being presented with Honorary Membership of the African Marketing Confederation.

Currently the Interim Vice Chancellor at Kenneth Kaunda Metropolitan University in Lusaka, he has more than 28 years of sales and marketing experience in both industry and academia, and has lectured in marketing and also presented several papers at international conferences.

Matamwambi is Past President of the Zambia Institute of Marketing (ZIM) and is a Chartered Marketers and a Fellow of both CIM and ZIM.

He was President of the Zambia Institute of Marketing in 2009 when the concept of the African Marketing Confederation was first being mooted and he has remained a supporter of the AMC's aims and ideals ever since.

The Awards Dinner also saw David Balikuddembe, President of the Uganda Marketers Society (UMS), being presented with the society's Certificate of Membership. UMS is the newest member of the African Marketing Confederation.



➤ Left: AMC President Helen McIntee presents Honorary Membership of the AMC to Matongo Matamwambi (centre), Past President of the Zambia Institute of Marketing (ZIM). Looking on is Dr John Mapulanga, also from Zambia

▼ Below: David Balikuddembe, President of the Uganda Marketers Society, being presented with the society's Certificate of Membership by AMC President, Helen McIntee



Delegates hear key marketing insights from stellar speaker lineup

Corporate culture, route-to-market strategy, digital transformation, dark marketing and online PR engagement among the topics discussed.

‘CULTURE AS THE NEW Marketing Currency’ came under the spotlight as the first session of the African Marketing Confederation’s 2022 Conference got underway.

Matongo Matamwandi, Vice Chancellor of Kenneth Kaunda Metropolitan University in Lusaka and a Past President of the Zambia Institute of Marketing, presented a hard-hitting overview of the importance of culture and its significance in driving marketing and overall business success.

He began by explaining how regional and national cultures need



▼ Doreen Nyiramugisha, General Secretary of the Uganda Marketers Society, discusses Segmentation Profiling of the African Consumer



▼ Dr Alistair Mokoena of Google outlined an array of Africa-focused initiatives being undertaken by the tech giant

to be understood by marketers when developing their strategies. Giving one example of a failure to do so, Dr Matamwandi told delegates how fast-food chain McDonald's – buoyed by the huge success of its new beef burger offering in Europe and North America – launched an expensive campaign to do the same in India.

The result, however, was abject failure. McDonald's marketers had failed to realise that most Indians are Hindu and do not eat meat. Furthermore, cows are regarded as sacred in the Hindu religion.

Matamwandi then turned his attention to company culture, emphasising that a good organisational culture was more important to long-term business success than an understanding of regional or national cultures.

"If you make a strategic business mistake, you may recover. If you make an [organisational] cultural mistake, you cannot recover," he explained,

➤ *Company culture is a branding tool*

adding that it was possible to have an over-emphasis on customers and too little emphasis on company culture.

"Company culture can also become a marketing tool; customers don't buy what you do, they buy why you do it," he said.

He quoted a survey by global executive search firm Egon Zehnder, which found that 95 percent of business leaders questioned believed that a company's culture affects customer decisions. Sixty percent said they thought their business culture supported their company's brand.

Matamwandi ended with a 'Moment of Truth' challenge to the African business community to bring about a cultural change in the way business is done on the continent. This was

necessary to be more globally competitive, he emphasised.

GOOGLE'S AFRICA-FOCUSED INITIATIVES AID MARKETERS

Dr Alistair Mokoena, Country Director for Google South Africa, spoke on the topic of 'Digital Transformation: Bridging the digital divide for marginalised markets'. He outlined an array of Africa-focused initiatives being undertaken by Google, emphasising that faster, affordable and inclusive internet is needed.

"If we can do that, we will have a market. The canvas that enables digital marketing has to be in place," Mokoena stressed.

Among the high-profile projects is Google's Equiano sub-sea cable which is linking Africa to Europe via connections to Saint Helena, Togo, Nigeria, Namibia and South Africa. He emphasised that the project will benefit all countries on the continent

by expanding internet bandwidth by up to 20 times and trebling internet speeds, as well as reducing data costs.

Enabling advanced Cloud computing in Africa is also a key Google strategy, with the tech giant in the process of establishing a new Cloud centre in South Africa, with others in Kenya and Nigeria bringing the total of such centres on the continent to four.

Google Translate – the company’s service to translate text, documents and websites from one language into another – is also empowering Africans by adding more of the continent’s languages to its offering. These include Ewe, Lingala, Krio and Bambara.

“It’s empowering to be able to access the internet in your own language,” Mokoena said.

UNTAPPED POTENTIAL IN AFRICA

Also on the podium was Doreen Nyiramugisha, General Secretary of the Uganda Marketers Society and an experienced marketer. She addressed delegates on the topic: *‘The Face of the African Consumer: A Segmentation Profiling of the African Consumer’*.

She outlined the scale of Africa’s untapped potential for marketers, emphasising among other things that Africa has the world’s youngest population base and that 95% of the continent’s consumer class resides in a relatively focused 24 countries, out of the 54 nations that comprise the continent.

While there is a growing segment of affluent individuals who earn their wealth through gold, diamonds, oil, cocoa and the like, most individuals continue to be employed by SMEs and operate in the informal sector.

Nyiramugisha also discussed the future of business in Africa. She mentioned, among other things, the concept of ‘crowd farming’ that has become popular in Uganda. Here, a group of people will pool resources to buy a small number of livestock that they can co-own and share in the proceeds.

MORE THAN JUST ‘SIZZLE’ NEEDED

How do we put the real sizzle back into marketing, seeing that marketers are often criticised for ‘all sizzle, no sausage’?

This was a question that Professor Robert Ebo Hinson, Pro-Vice Chancellor of the Ghana Communication Technology University in Accra, attempted to answer during his presentation.

Speaking on the topic *‘Creativity Thinking: Bringing the Sizzle Back in Marketing Campaigns’*, Prof. Hinson noted: “Old marketing is dead! World-class marketing should be about the customer; we need a high fixation on the customer. If our campaigns are not adding value to the customer, they are a waste.”

He added that customer experience has become the new battleground for business and brands need to deliver on this rather than merely making unfulfilled promises that delivered ‘sizzle’ but no ‘sausage’.



Customers want more than ‘sizzle’

It is important, Prof Hinson said, for marketers to understand the difference between what brands believe a good customer experience is, versus what clients actually want the experience to be. To achieve this, marketers must “get out of your airconditioned room with graphs and go and speak to customers”.

It is important, he emphasised, not to merely pay lip service to the customer experience. He went on to explain that ‘customer experience’ is an ongoing series of interactions between the organisation and the client, while ‘customer service’ is a one-time contact.

Hinson, who is a prolific writer on marketing topics and has worked across Africa, noted that one of marketing’s ongoing challenges is to gain increased respect in the boardroom. Once marketers have gained access to top management and the board, their role

is to be the voice of the customer.

“360-degree customer data is at the absolute core of customer experience. Personalised connections will be increasingly important in the next 10 years,” he stated.

APPLY WINNING RTM STRATEGIES

Within an organisation, where does responsibility lie for the successful implementation of the route-to-market (RTM) strategy lie?

According to Alex Goma, Senior Adviser to Grand Cereals Limited in Nigeria and its former CEO, it is not solely a sales responsibility and should involve all elements of the business. If not, it will fail.

He was addressing delegates on the topic *‘Route to Market in Emerging Markets: Designs and Enablers of Developing a Supply Chain Route to Market Strategy’*.

Goma said implementing a successful RTM strategy at scale is always a challenge, but companies cannot afford to fail, as it “enables firms to fish where the fish are”. It has also increased in importance with the growth of e-commerce, which relies on efficient movement of goods and timely deliveries.

Before spending money on marketing a product, the fundamentals – of which the route-to-market strategy is a foundation – need to be in place, he stressed.

“Having the right RTM strategy is the key enabler for winning the war at the point of purchase and plays a critical role in supporting the winning of the other two key battles – Mind of Consumer and Point of Usage,” Goma emphasised.

“Having the right RTM secures winning at the point of purchase, reduces cost and supports innovation and speed to market of new products,” he said.

KEY ONLINE ENGAGEMENT STRATEGIES ARE OUTLINED

Lucia Musau, CEO of Kenyan-based PR agency, African Elite Group Ltd,



▼ Matthew van der Valk, Executive Creative Director of VMLY& R South Africa, answers a question following his presentation on the Emergence of Dark Marketing. For more on this topic, see Issue 1 2022 of the magazine, in which Matthew was interviewed

› Brand activations had to go online

spoke on the topic '*Integration of E-Commerce Activities in Marketing Strategy: Key Success Factors in Africa*'.

African Elite Group is a boutique agency operating at the luxury end of the market with clients such as Hennessy, Moët & Chandon, Este Lauder, Clinique, Tom Ford and Radisson.

Musau explained how, during the Covid-19 lockdown in Kenya when her agency and its clients were unable to implement traditional consumer engagement strategies, they turned to hosting online events, conducted online customer training programmes for certain brands, and even got popular musicians to 'entertain' at online events by performing from home.



▼ Delegates enjoy a lighter moment during one of the presentations

The aim was to create fun and enjoyable virtual experiences that allowed consumers to socialise and take a much-needed break from routine.

African Elite Group also assisted clients to grow engagement with their e-commerce sites and, in doing so,

helped them retain market share, Musau said.

The AMC's inaugural conference, which attracted marketers from eight African countries, concluded on 22 October. Next year's conference is being hosted by the Uganda Marketers Society.



Not all work and no play

While there was plenty to discuss and learn during the business sessions, there was also time to relax and spend time with fellow marketers. Delegates enjoyed a Networking Game Night, a Boma Dinner, a Sunset Cruise on the Zambezi River, and a final night Awards Dinner.





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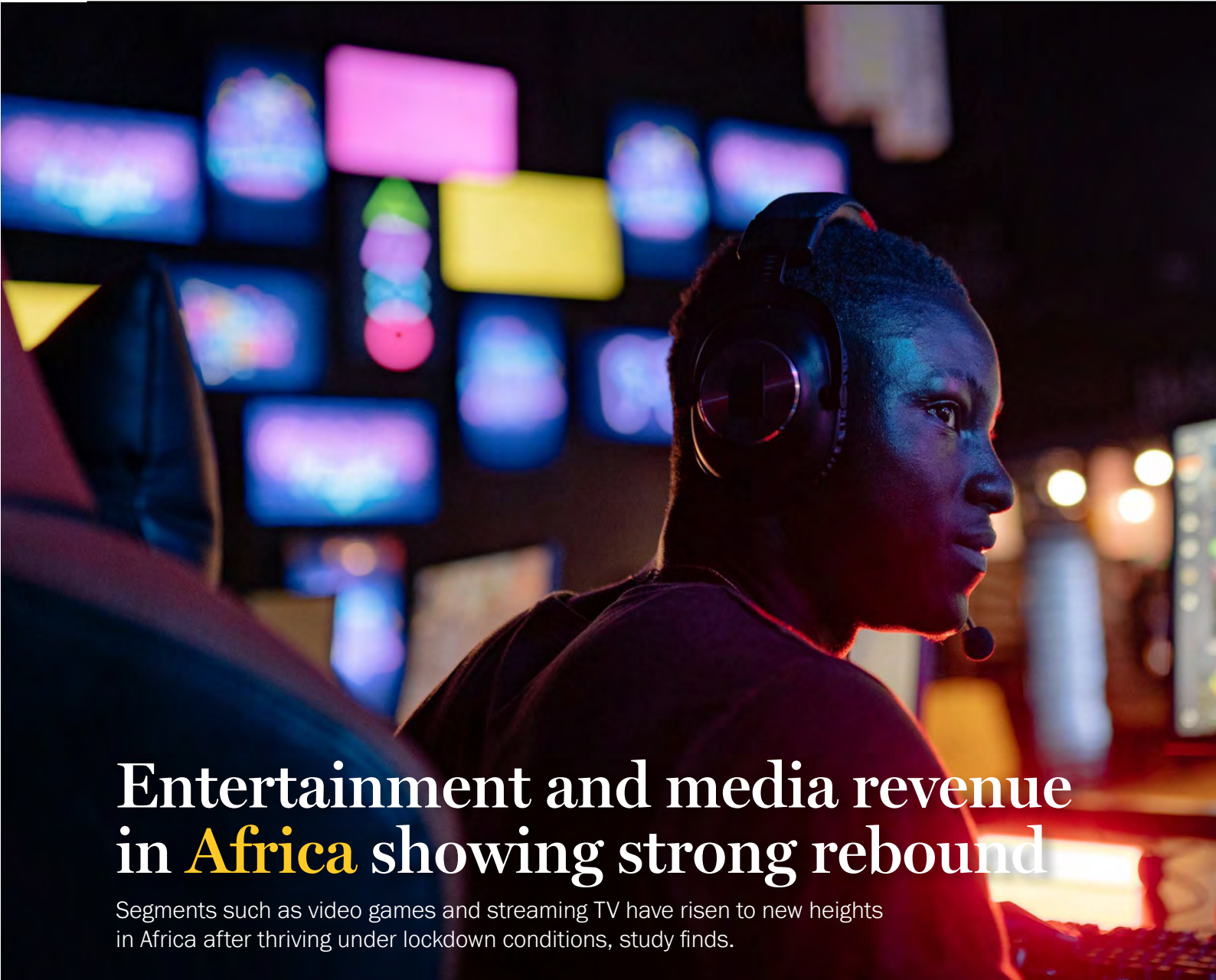
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Entertainment and media revenue in **Africa** showing strong rebound

Segments such as video games and streaming TV have risen to new heights in Africa after thriving under lockdown conditions, study finds.

PRICEWATERHOUSECOOPERS Africa (PwC Africa) recently presented the latest industry insights from its *Africa Entertainment and Media Outlook 2022-2026*, noting that Africa's entertainment and media industry has become more digital, pitched at attracting the young, and dependent on advertising.

"The entertainment and media industry is a considerable economic driver in many African countries and, just like the rest of the world, large sectors within the industry were adversely impacted by Covid-19. However, our latest analysis of the industry's performance in key African economies

reveals that a more positive trajectory is finally in sight," the company said.

"This year, the focus of our report is on the fault lines and fractures that are opening up between entertainment and media industries and companies, and within different media segments. The [report] assesses evolving consumer behaviours – and the advertising spend that follows those behaviours. As business models shift to meet consumers where they spend their time (and money), several fault lines are opening up."

During 2021, the markets of South Africa, Nigeria and Kenya saw strong growth in entertainment and media

revenue. Industries that were more severely impacted in 2020 – such as cinema, live music and B2B trade shows – made strong comebacks, although revenues remained below pre-pandemic levels.

CERTAIN SEGMENTS THRIVED UNDER LOCKDOWN CONDITIONS

Segments such as video games and OTT (streaming TV) video rose to new heights after thriving under lockdown conditions, while other sectors proved to be largely 'pandemic-proof', with podcast advertising, albeit off a low base, showing resilient revenue growth of 30.4% in 2020 in South Africa, and



>
Video gaming is showing strong growth potential

41.8% in Nigeria.

Alinah Motaung, PwC Africa Entertainment and Media Leader, says it is clear is that the pandemic accelerated changes in consumer behaviour and digital adoption in ways that will affect future growth trajectories.

“Some of the sectors that saw immense gains during Covid-19 might not be able to sustain that growth, while others are set to continue to build from their higher bases. Some formerly niche sectors, such as gaming, will barrel their way into prominence as other formerly dominant sectors such as traditional TV, newspapers and consumer magazines are at risk of

seeing their positions erode.”

Advertising, which was harder hit by the pandemic, experienced the largest rebound in 2021.

Elenor Jensen, PwC South Africa Entertainment and Media Partner, says: “From an advertising perspective, it is the internet advertising segment that we expect to see the largest gains in advertising revenue terms across the five-year forecast period to 2026. This is a trend seen across South Africa, Nigeria, Kenya, and at a global level, and is due to consumers and advertisers prioritising digital.”

Among the other key highlights from the report:

Cinema’s post-pandemic recovery.

Having been shut down by Covid-19 and enduring two highly unsettled years as content holders experimented with other movie release strategies, the vast majority of the world’s cinema screens are now back open and operating, and the sector is returning to some sort of normality. In South Africa, Kenya and Nigeria, cinemas are operational and the post-pandemic recovery is well underway.

During the height of the pandemic in 2020, box office revenue fell by -82.9% in South Africa, ahead of the global average of -71.7%. Nigeria and Kenya saw contractions of -66.2% and -65.2%, respectively.

OTT players are investing in Africa.

OTT (streaming TV) has made inroads across the continent and is led by two platforms: Netflix and Showmax. Showmax, African pay-TV provider MultiChoice’s OTT offering, has a slate of African originals and global sports coverage to pull in viewers. Showmax also has partnership deals with telecom operators in the region, providing both carrier billing and promotional pricing opportunities for the public.

Netflix, meanwhile, has a vast content library and a regular cadence of updated original and licensed content. The platform’s first Kenyan series, family drama *Country Queen*, was released in July 2022.

Growth of the Metaverse and NFTs.

Future entertainment and media growth will be seen in the development of the Metaverse and the use of non-fungible tokens, or NFTs. Meta stated that the Metaverse could contribute around US\$40-billion to the economies of sub-Saharan markets like Nigeria and Kenya. More than 16% of South African consumers have participated in a ‘virtual world’ in the last 12 months. Africarare’s *Ubuntuland*, Africa’s first Metaverse, was launched in 2021.

Non-fungible tokens, or NFTs, have also seen rapid adoption in some African markets with Nigeria ranked sixth globally for NFT ownership, while South Africa ranked 12th. Meanwhile in Kenya, marathon athlete Eliud Kipchoge sold a set of NFTs depicting images of his career highlights for US\$37,000 in April 2021.

Mobile gaming is proving a popular choice for African consumers. According to research firm Newzoo, 40% of South Africa’s population play games, compared to 23% in Nigeria and 22% in Kenya. Gamers across these African markets overwhelmingly prefer to play via mobile devices, as access to consoles and PCs can be expensive and require continuous Internet access.

At a global level, video games revenue is predominantly digital, with just 8.1% of total spend coming from non-digital categories in 2021. This is a trend reflected in the three African markets. Nigeria has the most-digitised market, with digital spend accounting for 99.8% of revenue in 2021. This is set to reach 100% in 2026.

Music Streaming. Although the rebound in live music will be rapid, in Nigeria it is music streaming which is set to be the fastest-rising revenue component across the country’s music market by 2026.

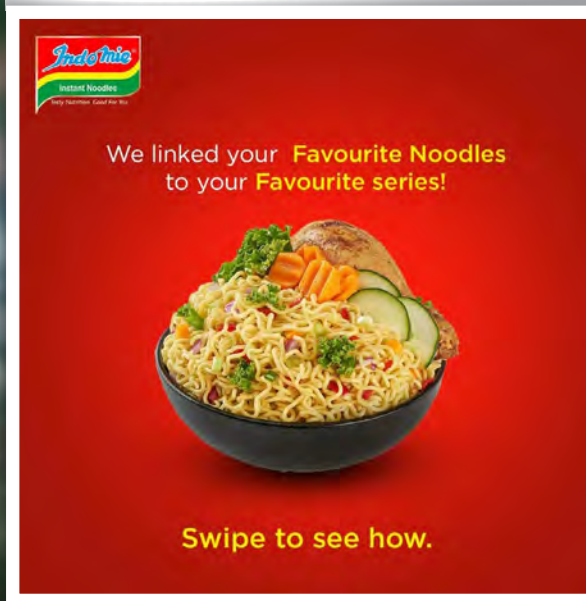
Over the next five years, digital music streaming revenue will increase at a 23.7% CAGR, compared to the 18.6% CAGR expected for live music ticket sales revenue. Young Nigerians are a key driver of this sector. ■



Tasty Nutrition. Good For You.



Indomie's journey from 'worms' to being a brand **superstar**



Jollof rice, yam and pepper soup are traditionally on the menu in Nigeria. How, then, did an Asian noodle become a much-loved brand? **Fiona Zerbst** finds out.

INDOMIE NOODLES HAS BEEN part of Nigerian culture for more than 30 years and the brand continues to dominate the market – so much so that, in 2017, manufacturer De United bought rival product Dangote Noodles for just over US\$12-million, consolidating its hold on the sector.

In the same year, the Lagos Chamber of Commerce and Industry named Indomie as its 'Brand of the Year'.

Nigerian billionaire Aliko Dangote has been known to outmanoeuvre his business competitors, but his tactics were no match for De United, the first instant noodle manufacturing plant in Nigeria and a former subsidiary of Dufil Prima Foods.

Dufil Prima Foods is part of the Tolaram Group, the Singapore company that first had the counterintuitive idea of importing instant noodles to a country that had never tasted them before. The Indonesian product, made by Indofoods, was one of several introduced to the country by Tolaram's CEO, Sajan Aswani.

Aswani's view was that food, textiles and building materials would always be in demand – but it was the humble noodle that proved most popular. The taste appealed to Nigerians, as did the price – a single-serving packet of



It's okay to
share
what you
love
Ramadan Kareem

Indomie
Instant Noodles
Tasty Nutrition. Good For You.

Taste is the Difference

Collect all the letters
I N D O M I E L I K E
N O O T H E R

Cash for Scholarship promo

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noodles sold for just 10 US cents in 1988 (today, it retails for less than 20 US cents a packet).

Aswani has spoken about the 'three As' that drove his original marketing campaign – that the noodles be Affordable, Acceptable from a taste perspective, and always Available. Remarkably, consumers initially resisted the ready snack, saying noodles resembled worms.

It took dogged persistence, which included regular customer engagement, to deliver the message that noodles are a quick, healthy alternative to other forms of carbohydrates. Considering Toleram brought only a few crates of noodles into the country to test the market, the brand's success is arguably nothing short of astronomical.

AN EARLY SETBACK

Toleram experienced an early setback in 2004, however, when the National Agency for Food and Drug Administration and Control found

that three batches of Indomie were contaminated with a carbamate pesticide used in agriculture.

This was a public relations disaster for the brand, which was just making inroads in the market. To regain the trust of consumers, the company launched an aggressive marketing campaign with a catchy song played on all radio stations, and initiated a school remodelling programme.

> *Scandal fails to halt the brand's growth*

This reassured Nigerian mothers that Toleram had children's best interests at heart and that the product was safe for their offspring.

In 2008, Toleram introduced what has become an annual event during the month of Nigeria's independence – the Indomie Heroes of Nigerian Independence awards – which offers

cash prizes to Nigerian children under 15 who have overcome obstacles in life. Now part of the brand's corporate social investment, the initiative reinforces Toleram's commitment to the wellbeing of young people.

The company's marketing activities largely target schools, says Sidney Ogodo, head of the National Institute of Marketing of Nigeria, which is a founder member of the African Marketing Confederation. "This helps to foster children's emotional bond with the brand," he explains.

The brand penetrates the school environment with the Indomie Fan Club, which has branches in more than 3 000 primary schools and over 100 000 members across Nigeria. To counteract perceptions that it is merely paying lip service to children's wellbeing, Toleram has partnered with the Federal Road Safety Commission to update members of the Indomie Fan Club with road safety tips.

Readers of our Digital Edition can watch an Indomie Fan Club video on



Facebook [here](#).

Through these measures, Toleram has aimed to alleviate concerns about quality control while living up to its brand promise – to be a trustworthy partner to Nigerian mothers.

TARGETING MOTHERS AND THEIR CHILDREN

According to Dylan Cromhout, Marketing Consultant at branding agency Brand Shepherd, Indomie appealed to mothers when it was first introduced to the country as instant noodles are so easy to prepare.

“More women entered the workforce during the 1980s to help sustain family income levels in the face of rising inflation,” he says. “Indomie most likely offered convenient nutrition for children, preventing time-poor women from having to spend a long time cooking traditional Nigerian starches like yams.”

Cromhout points out that traditional starches are heavy, but noodles make for quicker eating and digestion,

improving productivity and allowing Nigerians to adapt to faster modern lifestyles. “Some consumers said Indomie made them feel ‘lighter’ and ‘faster’, which would not have been the case when eating farm-grown starches,” he believes.

Ogodo says Indomie is particularly popular in fast-paced Lagos, where everyone is in a hurry (it may be less so in northern parts of the country, which favour a less frenetic pace and enjoy slow cooking). “It’s an easy-to-prepare snack for people on the move, and around 80-90% of the company’s marketing campaigns target the youth market,” he says, pointing out that its 70g packs provide a satisfying snack for the younger market.

“The brand has introduced a 150g pack, which caters more to hungry men, and it is trying to grow the adult female market, but by and large it’s capitalising on the country’s growing youth market,” Ogodo says.

Toleram’s campaigns are built around mobile phones, reinforcing its intention to reach young people. Advertisements typically show children enjoying noodles with their parents, reinforcing the effectiveness of ‘pester power’.

› Strategy reinforces kids’ ‘pester power’

“Children don’t make purchasing decisions, but they do influence their parents – which is clearly what the brand has in mind,” comments Ogodo.

One particular campaign, run by Lagos-based Noah’s Ark Communications and called ‘Scrat, Pooh, Bunny’, sees beloved cartoon and film characters sharing food with Nigerian children.

The brand’s ‘Share what you love’ Ramadan campaign included a feel-good video of people passing food from hand to hand willingly, but being reluctant to hand over a plate of Indomie noodles when breaking their

fast. The tagline “It’s okay to share what you love” followed, which reinforced the message that Indomie can be used as an ingredient for special occasions and is not just a ‘snack on the go’ intended for solitary consumption. This feeds into Nigeria’s family-oriented culture, which prides itself on communal eating.

Readers of our Digital Edition can watch a video of the ‘Share what you love’ ad [here](#).

“Mothers and children were often used in advertisements to showcase the ease of cooking and joys of eating,” explains Cromhout, “This, combined with trade promotions and school sampling initiatives, ensured that the Nigerian mind and palate quickly fell in love with the idea and taste of Indomie noodles.”

SECRETS OF THE INDOMIE BRAND’S HUGE SUCCESS

Presenting noodles as a mass-market product was a bold move, as was setting up manufacturing plants in Nigeria, says Ogodo, which led many Nigerians to believe Indomie is a local brand. The company decided to build manufacturing facilities in the country in 1996 to aid the brand’s expansion, starting in Lagos. However, the brand expanded throughout the country and has since set up a fully automated production plant in Kaduna.

“In this way, it has been able to meet the growing demand for the product nationwide and ensure the availability of the product all year round – another advantage over seasonal starches,” notes Cromhout. “This has given Indomie the upper hand, providing retailers and consumers with a consistent and reliable meal option every day of the year.”

Another major success factor is the brand’s strategic partnership with Multipro Consumer Products, which had an existing national distribution network and excellent trade relationships with most wholesalers and bulk buyers.

“Indomie has been able to keep product penetration at 95%, ensuring its noodles are always available to

consumers when needed,” Cromhout says.

The brand has weathered economic downturns and competition from multinationals with larger budgets, remaining top of mind by being both adaptable and innovative. One smart move has been to cater to Nigerians’ taste preferences.

“Indomie has introduced Jollof Noodles and Chicken Pepper Soup, an innovative spin on traditional Nigerian dishes,” comments Ogodo. “By staying close to their market and conducting consumer research, the brand has identified niche areas in the segment.”

Although noodles have traditionally been served in Chinese restaurants in Nigeria, Indomie has managed to add value to the country’s many informal restaurants. “They have provided great-tasting meals in shorter turnaround times because Indomie noodles are easy for everyone to prepare,” says Cromhout.

THE FUTURE OF THE BRAND

Although health scares relating to Indomie persist, it takes more than a food scare to damage a well-established brand. In May 2022, the Food and Safety Authority (FSA) of Egypt recalled some chilli, chicken and vegetable flavour packets from shelves due to fears of contamination with pesticide residues. However, the FSA went on to say that Indomie noodles are generally safe for consumption.

➤ ***Indomie dominates a saturated market***

To place the scare in context, Kinder Joy chocolates were recently recalled from the European and United States markets due to the presence of salmonella bacteria. The brand has since relaunched production.

Indomie still dominates a saturated market in Nigeria, with around 74% market share despite the presence of 16 competitors. Its popularity is



assured in the south of the country, but there is less uptake in the north. This may be due to affordability and the fact that the brand has recently entered the premium category. Ogodo believes Indomie may lose the less affluent segment of the market if it ceases to cater to outdoor markets, where vendors prepare cheap meals.

That said, Indomie plays a starring role in cooking shows, where its products are used as a major ingredient. For example, popular Nigerian food vlogger, *Ezinne’s Kitchen*, shows off recipes made with Indomie noodles.

“Today, I’ll show you how I make fried noodles. In Nigeria, we call them ‘Indomie’. It doesn’t matter the brand – we call them ‘Indomie’,” Ezinne says in one of the videos on her YouTube channel, which has close to 40 000 subscribers.

The ubiquity of Indomie has ensured that the brand has become part of the

cultural narrative of the country, with rapper Jesse J20 devoting an entire song to the product. Readers of our Digital Edition can watch Jesse J20’s video [here](#).

The brand’s immediate future is likely assured, even if it needs to think carefully about market segmentation, continuous innovation, and how to cater to a population growing at 2.6% a year. ■

Strategic Marketing for Africa did approach Indomie Noodles in Nigeria to provide input for this article, but received no response.

Fiona Zerbst has worked as a journalist and editor for more than 20 years. She writes primarily about business and finance, and has worked for publications and clients in South Africa, Botswana, Zambia, Nigeria, Canada, Finland and the UK.

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To optimise your brand's value, incorporate Gen Z's values

Given their huge cross-generational influence, integrating Gen Z's principles into your brand identity can enhance its emotional connection with all consumers. By **Enock Wandera**.



Consumers of all ages increasingly identify with brands that embrace sustainable consumption

At the core of brand and consumer perception is brand identity and brand values

IN TODAY'S COMPETITIVE world where consumer consciousness is defining purchasing trends, brand perception is a key element for business success. What people think or feel about your company is what determines whether they will prefer your brand, products, or services to those of a competitor.

Customers will undertake research, read reviews, compare available options with their acquaintances, or reach out to salespeople before they create informed

perceptions about brands. This fact-finding mission has become much easier in the digital age, where people take to social media platforms to speak about brands. A touch of the button will reveal a lot about a business and its operations to potential customers and this will determine their perception of that organisation and its products and services.

At the core of brand and consumer perception is brand identity and brand values. Brand identity and values are



▲ Two in three young people have boycotted a company because of its stance on an issue

what make people seek to purchase from, and interact with, companies. Customers will want to engage with businesses that have an emotional connection with them.

The challenge for businesses, therefore, is how to align brand identity and values to create a stronger emotional connection with customers and to achieve a desired consumer perception.

BRANDS MUST RECOGNISE THEIR CUSTOMERS' VALUES

Once a company recognises its customers' values and how they shape their perceptions about the business, it can successfully enhance the brand's appeal by actively engaging and

incorporating the values into its daily operations and marketing strategy. A brand's reach and success in the market can only be strengthened when its identity and values are well aligned to consumer's values and communicated through the right messaging and appropriate channels.

When this is firmed by creating products and services that allow consumers to express their feelings on issues of concern, a brand stands a better chance of converting potential business leads into sales and revenues.

A 5W Public Relations consumer report in 2020 highlighted the vital role that brand identity and values have on the purchasing decisions of consumers. It stresses that the younger generation

wants to buy brands, products and services that resonate with their values and beliefs.

The 2020 *Consumer Culture Report* revealed that young people will not only purchase products that demonstrate their social or political beliefs, but also that two in three have boycotted a company they previously purchased from because of its stance on an issue.

When marketing to younger consumers, it is important that businesses send the right messages out and, in so doing, align their own values with the customers they are trying to target.

In a market that is dominated and largely influenced by young people born between 1995 and 2010, strategies targeting this demographic popularly known as Generation Z will undoubtedly yield results.

Gen Z is the largest demographic in the consumer market with roughly 900-million people and accounts for the largest transactions annually. Population Reference Bureau (PRP) projects that, by 2030, young Africans are expected to make up 42 percent of the world's youth and account for 75 percent of those under the age of 35 in Africa. The African Continental Free Trade Area (AfCFTA) boasts of a market of 1.3-billion people with a combined GDP of US\$3.4-trillion.

The rise of Gen Z therefore offers an exciting and massive growth opportunity for businesses, brands and Africa as a continent.

Businesses positioning themselves to disrupt their industries must seek ways to convert this demographic into assets for their brands. This can be achieved by learning and understanding their unique attributes and values, and how they are influencing the consumer market.

GEN Z'S INFLUENCE FLOWS ACROSS MANY GENERATIONS

According to a 2018 study by McKinsey, Gen Z have influence on both culture and spending habits across all generations. Described as the first true digital natives,

they spend a lot of time online seeking information and shopping.

The study also reveals that Gen Z rally together for a variety of causes, are optimistic about their power to change the world and have a pragmatic approach to life. This makes them a generation that is more inclusive, socially conscientious and diverse than the previous generations.

They are also tech-savvy – something which gives them increased access to information, and hence a lot of influence on the people they interact with virtually or in real life. Their influence also cuts across all socio-economic brackets and impacts other generations.

The characteristics exhibited by this demographic of young people have defined their view of the planet, consumption habits and relationships with brands. To them, consumption is access rather than possession, and that which signifies personal identity. They also view consumption as a matter of ethical concern.

A similar study in 2019 by First Insight surveyed consumers in the US on how sustainable practices are impacting shopping habits and purchase decisions, and pointed to the growing expectation for sustainable models, with Generation Z making more shopping decisions based on sustainable retail practices than even Millennials and Generation X.

The report shows 73% of Gen Z consumers are willing to pay 10% more for sustainable products, value personalised products and are often drawn to brands that share their point of view on political issues. This generation is more conscious about labels and will go for those brands that speak to their values.

Given the huge influence they have across other generations, incorporating Gen Z values into a brand's identity and values can enhance your brand's emotional connection with customers and further your reach in a consumer-driven market. In fact, other studies have shown that tactics that were

initially employed on the younger generation succeeded with the older generation during the Covid-19 pandemic, resulting in a notable increase in online shopping and other digital activities.

THE VALUES THAT BRANDS NEED TO PAY ATTENTION TO

So, what are the overriding values that brands need to pay attention to while targeting the younger generation and, by extension, the whole consumer market in today's competitive world?

First is **diversity and inclusion**. Consumers want to relate to businesses that go beyond mere policy statements and programmes on diversity and inclusion. They are looking for companies whose workplace environments not only comprise different genders, races, nationalities, sexual orientations and identities – but also a setting in which every group's perspective is listened to and valued. A brand's products and services must also reflect diversity and inclusion so that various groups of consumers feel catered for in these offerings.

The second is **sustainability**. Access to information online, plus virtual interaction with people across different geographical and cultural boundaries, have exposed and impassioned the younger generation regarding environmental issues affecting the planet. They are therefore identifying with brands that are continuously working to **bring positive change in the world** through **sustainable consumption**, as opposed to wasteful consumption. They want to consume more and waste less.

Authenticity also comes into play when targeting this group. Data reported by business broadcaster CNBC shows that **authenticity** is an important value for Gen Z. According to the study, 67 percent of those surveyed agree that being true to one's values and beliefs makes a person cool. They want to scrutinise social media posts, policy statements



and actions by brands to determine their **consistency** and **authenticity**. They are more likely to embrace brands that go beyond expression and empowerment to take a stance on issues that concern them, such as the climate crisis.

Once businesses have recognised the values and beliefs of their consumers, they are able to market their products, services and brand according to their target market's values. This is not only true when reaching out to younger consumers, but the entire marketplace.

Finally, after incorporating these values, it is important that you **design and package your content in the manner and style they prefer**. Gen Z consumers have an insatiable demand for fresh content and spontaneity on social media. By increasing your brand's presence on the digital channels they frequent, you can reach them more effectively. ■

Enock Wandera is Chief Client Officer, Client Organisation, at Ipsos in Kenya. He has over 20 years' experience in market research locally and in the SSA region. He is in charge of ensuring that Ipsos in Kenya delivers value to clients through optimal engagement as a trusted advisor.

Fintechs spend on tech before investing in branding

The fast-evolving financial payments industry is fertile ground for emerging financial technology (fintech) businesses. But building customer brand resonance is a challenge. By **Ryan Engel**.





FINANCIAL TECHNOLOGY

Companies, also known as fintechs, have evolved beyond companies providing new cutting-edge technology to become growing brands in the financial payments industry.

They are traditionally emerging companies that forgo investing in brand building for the sake of technology development and, as a result, miss out on many potentially useful marketing opportunities.

What are financial technology companies? In essence, they take traditional payment solutions and embed new, improved, technologies to enhance customer convenience and experiences. Examples of African companies operating in this space include: Adumo; M-Pesa; Mybucks; SimplePay; Jumo; Yoco; Paypal; Zebit; SwitchPay; IKhokha; Bolt; and Razorpay.



All start-ups struggle when building a brand

All start-ups experience challenges in building a brand, and this is no different for fintechs. Creating a new brand in a competitive environment is more than just designing a logo and introducing it to a market. Brand building involves several well-defined steps to achieve the goal of a brand that resonates with customers and positions the business for sustainable success.

STUDY EXAMINED INHERENT BRAND EQUITY CHALLENGES

A recent study, for the dissertation requirement of a Master of Philosophy in Marketing degree at the IMM Graduate School, was conducted to determine the challenges to start-ups in building a fintech brand, how brands are built, and what the drivers are to build a brand in the fintech environment.

A qualitative approach was used for the study to obtain real-life experiences. Semi-structured interviews were

conducted, with 20 respondents being interviewed to gain insights into brand building done by fintech organisations. The respondents were sampled from fintech companies that were start-ups and had started to build brand equity in the South African payments industry. Senior managers and marketing

managers were interviewed from various organisations. The data was content-analysed to identify the key themes.

The results of the study indicated that fintechs do face common challenges such as building trust, creating brand awareness, competition in the marketplace, technology, and

access to finance.

However, they have different brand-equity building processes. In some cases, this was not happening at all. The study also found that there are three key drivers to building brand equity. These are: a competitive advantage, financial stability, and product growth.

Challenges fintech start-ups face when building brand equity	
Theme	Respondent quotes
Trust	<i>"In the fintech environment, heritage is important as their corporate clients want to understand the story behind the brand and what differentiates the brand from a traditional bank"</i>
	<i>"Having a credible brand in the fintech environment is crucial where new technologies are explored and marketed to customers. Being able to create a storyline giving credibility is key in new markets"</i>
Brand Awareness	<i>"Fintech companies are often perceived to be companies run by young and inexperienced individuals that do not have a proven track record and can often be seen as one-hit wonders"</i>
	<i>"New markets and customers perceive a fintech to be a stripped-down version of a banking solution"</i>
Competition	<i>"A balance of the 4P's (Product, place, pricing and promotion) was essential to compete on a long-term basis and there is a constant tweaking of the marketing mix"</i>
	<i>"Competition has increased significantly over the last decade and having a strong brand is essential"</i>
Technology	<i>"The development of new technology and the constant improvement of technology is very costly in terms of labour and go-to-market strategies".</i>
Access to Finance	<i>"Accessing finance in South Africa is particularly hard using the traditional banking structures"</i>
	<i>"The fintech environment is a fast-paced environment which requires a quick entry and constant improvement; finance is required for this"</i>

ESTABLISHING COMMON BRAND-EQUITY THEMES

Common themes were established when interviewing fintech companies on challenges faced when building brand equity. The table above indicates the themes that emerged from the study and some of the key quotes from respondents. Five themes representing the challenges that fintechs faced were as follows: trust, brand awareness, competition, technology, and access to finance.

Trust was described as a challenge in the fintech environment due to

customers not being able to associate a new brand with credibility, heritage and track record. Brand awareness also posed a significant challenge for fintechs, as they can often be deemed to be 'fly-by-nights'. Creating brand awareness with customers requires the right level of marketing that is focused on telling a positive story.

The fintech environment has seen several new entrants and, as a result, an increase in competition. Having a competitive edge is a balancing act and respondents highlighted the importance of balancing the marketing

mix. Due to the fast-changing nature of the fintech environment, respondents highlighted the importance of staying abreast of technology.

The challenge faced is the go-to-market strategy with regards to new technologies, and this does have a profound impact on how new technology is marketed, which impacts brand-equity building strategies.

A key theme among interviewees was the lack of access to the necessary finance to build suitable brand equity. There is large investment in tech development and, as a result,

commercialisation and marketing efforts are often underfunded.

Getting finance from traditional banks posed a challenge, especially for new technology that is unproven. Fintechs, therefore, sometimes reach out to private investors and embark on crowdsourcing to raise capital.

SIX BUILDING BLOCKS FOR BRAND EQUITY

Six building blocks were used to ascertain how fintechs build brand equity. The theory that was used and tested was Keller's (2009) CBBE model (Customer Based Brand Equity). The reason for using the model as a guideline in determining brand-equity building activities was that the model had clear steps that needed to be followed to achieve customer brand resonance.

The table below reflects some of the key quotes from respondents and their perceptions of the brand-building process.



Fintech brand equity building	
CBBE Build-ing block	Respondent quotes
Brand Saliency	"Success is based on having a focused and clear digital marketing strategy"
	"Content marketing is essential to create brand saliency in the fintech environment"
Brand Performance	"A campaign focused on driving up Google review ratings was successful and helped establish the company as a leader in financial payments"
	"We prefer qualitative data to quantitative data, since qualitative data gives them more insight to specific scenarios"
Brand Imagery	"The colour of yellow is significant for them as it represents the warmth of the company and the light-hearted side of the payments industry"
Consumer Judgement	"Clients identify a fintech as new, young and vibrant with a relaxed culture"
	"Fintechs can be mistaken as inexperienced by customers"
Consumer Feelings	"A clear attitude towards a fintech is identified by how fast an issue can be resolved – like technical issues"
	"Asking customers to post positive reviews has helped change the way customers feel about the brand"
Consumer Brand Resonance	"Our brand has a strong resonance with partner banks and top-tier clients; however, the brand has very little resonance in comparison to banks and some competitors"
	"Building to a level of brand resonance is difficult for most new fintech companies as marketing budgets are limited"

PHOTOS: GERD ALTMANN FROM PIXABAY; RAIDARMAX VIA WIKIMEDIA COMMONS; HAPAKENYA

KEY DRIVERS TO BUILDING FINTECH BRAND EQUITY

The last question the study set out to answer was: what are the drivers for fintechs to build brand equity? Three key themes were identified: competitive advantage, financial stability, and product development. The three themes that emerged and salient quotes are represented in the table below.



Drivers to building fintech brand equity	
Theme	Respondent quotes
Competitive Advantage	<i>"Targeting large banks requires innovative thinking, being agile and quick to respond to market conditions"</i>
	<i>"A strong brand helps to build customer confidence"</i>
	<i>"Having a unique product, backed by a brand suited to market conditions, helps to weather the storm"</i>
Financial Stability	<i>"A strong recognisable brand in the financial services industry is essential to make revenue and increase revenue"</i>
	<i>"Our brand was born during the 2008 financial crises, and we found that our brand was perfectly placed in an environment that wanted to save money and have access to a payment solution"</i>
Product Growth	<i>"The advantage of having a strong brand is that new products can easily be launched in a crowded market"</i>
	<i>"Product development is essential for a fintech to remain competitive in a market with a lot of new entrants"</i>

Having a strong brand sets fintechs apart from their competitors and large traditional banks, giving a strong competitor advantage. This is key as a competitive advantage helps build financial stability and weather economic challenges in the market.

Brand resonance benefits stability

CONCLUSIONS OF THE STUDY

In conclusion, it was found that not all fintechs have embarked on the journey to understand the challenges and processes required for successful

brand equity building. It was also found that these organisations were in various stages of brand equity building.

Businesses that were closer to a point of achieving customer brand resonance were able to reap the benefits of financial stability in a tremulous market environment.

Economic sustainability is crucial for the growth of a fintech organisation. Achieving this by building a brand that resonates with customers has proven to be a key building block for long-term success. ■

Ryan Engel is is Head: New Business Development at Hyphen Technology, a member of the FirstRand group

provisioning advanced fintech solutions for large corporate businesses. He has a BCom Banking degree, BCom(Hons) Business Strategy degree, Post Graduate Diploma in Marketing and an MPhil Masters degree in Marketing. This article summarises research he undertook as part of his MPhil with the IMM Graduate School

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Successful gathering for Malawi's marketers on shores of the Lake

The second conference under the IMM banner included dynamic speakers, a marketing awards event and the election of new office bearers.



➤ Above left: Zambian radical entrepreneur, Dumisani Ncube, sharing his journey with Malawi's marketers at the conference
 ➤ Above right: Proud graduates who took on and excelled in the Digital Marketing Courses offered by IMM in collaboration with the Marketers Association of Zimbabwe (MAZ)

THE ANNUAL CONFERENCE of the Institute of Marketing in Malawi concluded at the end of October at the Sunbird Livingstonia Beach hotel on the Salima shores of Lake Malawi.

According to Organising Committee Chairperson, George Damson, the conference was a success based on the feedback received from the delegates.

"This was our second conference under the IMM banner and coming into this conference we took key learnings and members' feedback from our inaugural conference last year to make improvements to this year's conference," he said.

"We had a very dynamic theme and a speaker lineup that tackled a wide range of topics."

Among the speakers was Helen McIntee, President of the African Marketing Confederation, who gave

the keynote address. Other speakers included Paul Bailey, UK-based Director of Strategy at Halo; Zambian radical entrepreneur Dumisani Ncube; Lekani Katandula, Managing Director of Illovo Malawi; and Levie Nkunika, Head of Marketing and Communication at FDH Bank.

THE CONFERENCE THEME EMPHASISED 'EXCELLENCE'

The theme of this year's conference was '*From Surviving to Thriving: Scaling Towards Excellence*'.

Masterclasses were introduced to the conference for the first time, with Ncube inspiring attendees with his personal growth story during his masterclass.

On the Saturday, delegates went to the maternity wing of the Salima District Hospital to donate various items. That evening, the Madolo Marketing

Excellence Awards were hosted by Alfred Kanjere and Chawa Mphande.

Award winners included Airtel Malawi for best CSR Initiative, PremierBet for Commercial of the Year Outdoor, and FDH Bank for Marketing Team of the Year. Lorraine Phiri of Nico Holdings won the Marketer of the Year Award, while National Bank of Malawi's Akossa Hiwa won PR Personality of the Year.

A new council was also elected. Isabel Kachinjika was re-elected as President for a further two years, while George Damson was confirmed as Vice-President. Daniel Ngwira, Nicole Ngulube, Cecelia Mussa, Mercy Kamanga, Fanny Namonde and Enoch Nkomba were elected as Council Directors.

The Institute of Marketing in Malawi is a member of the African Marketing Confederation (AMC). ■

How influencers are creating marketing hype that brands don't want

Marketing teams have no control over influencers who 'hijack' a brand for their own purposes – with possibly dire long-term consequences.

CHRIS TAYLOR, DIRECTOR OF the Beverage Management Programme at the University of Houston in the US, watched in awe as sales of White Claw skyrocketed seemingly overnight in the Northern Hemisphere summer of 2019.

As a new entry in the relatively unknown hard seltzer (an alcohol made by fermenting cane sugar or malted barley) category, it was completely unexpected and had virtually nothing to do with the company's own marketing strategy. White Claw's rapid success was due, almost entirely, to a social media influencer.

"He came up with a slogan, 'Ain't no laws when you're drinking Claws', and it took off from there," said Taylor, an associate professor.



^ Ferrari was not amused by singer Justin Bieber's antics and blacklisted him from future ownership

^ Rogue influencers may initially boost sales, but can cause long-term brand damage

"The last thing a company wants is their alcoholic product associated with law breaking, but it started selling out everywhere."

> *Influencer created a product frenzy*

The influencer, with millions of followers, flooded social airwaves with the slogan, even putting it on T-shirts. It created a fervour for a product that wasn't on the radar of the beverage industry at all. Demand went through the roof and soon White Claw was selling out everywhere.

Taylor had never seen anything like it. Neither had anyone else, for that

matter. He, along with researchers Cortney Norris and Scott Taylor Jr., set out to research and explain this new phenomenon they dubbed 'rogue marketing'.

According to the research team, rogue marketing occurs when an unaffiliated individual creates and posts an informal message about a brand on social media that becomes viral. Although the post is not funded or endorsed by the company that owns the brand, the viral status provides free and unexpected advertising.

In a study published in the *International Journal of Wine Business Research*, the team surveyed 210 people who couldn't tell whether a message they were seeing came from the company or an influencer. That



Then the influencer introduced his slogan and sparked a 1 000% increase in sales in a matter of months. Something outside the company was driving sales and, while it wasn't the way that company wanted to go, the growth and profits were staggering.

"It was this little product that nobody thought anything about until this rogue marketing happened," Chris Taylor said. "And they're still here today."

Rogue marketing is impacting the luxury car industry as well. Influencers on platforms such as YouTube and Instagram are making flashy cars a part of their brand and it's causing problems for companies which are not targeting that audience.



Auto industry has 'rogue' challenges

"Ferrari is having a really difficult time because they have a lot of rules when someone buys a car; like you can't paint it," Chris Taylor noted. "But these YouTubers and Instagrammers are wrapping the cars, putting inappropriate markings on them, and it's really changing how people see these brands."

He says a company's name and brand equity, built over years through carefully cultivated messaging, is everything. When the brand is damaged by external forces beyond its control, it can do irreparable harm to the company's long-term bottom line despite the short-term profits.

While the team was the first to identify and research the rogue marketing phenomenon, they believe it's just a framework for future studies to truly understand its positive and negative impacts.

"We've just scratched the surface with this exploratory study," said Taylor. "But with the explosion of social media influencers, it's truly a worldwide trend that I believe is here to stay." ■

means companies will have to account for rogue marketing in their business strategies, the researchers warned.

CONSIDER THIS EVENTUALITY IN YOUR MARKETING PLAN

"I think it's something companies actually have to consider now in their marketing plans," said Taylor. "They'll have to talk about how to monitor it and counter it, if necessary."

From 2018 to 2019, low-alcohol, low-calorie hard seltzers saw a nearly 200% increase in sales worth almost a half-billion US dollars. At the time, the main reason for their popularity was the ready-to-drink cocktails provided greater convenience and gave consumers the freedom to enjoy a cocktail without being confined to a bar.

PHOTOS: NOKIAG21 VIA WIKIMEDIA COMMONS; UNSPLASH.COM/@LAURACHOUETTE

LEGAL ACTION AND BLACKLISTS

Luxury auto marques seem to have suffered more than most from brand-damaging rogue marketing by well-heeled influencers and celebrities.

Ferrari is a case in point. It is deeply protective of its iconic brand and will not hesitate to take legal action against transgressors and/or blacklist them to prevent then buying a Ferrari through official channels in future.

"Do anything that goes against the unwritten Ferrari code, be it with your driving history or the way you present yourself on social media, and you will get banned from buying another Ferrari and be served with a cease and desist," says Elena Gorgan, a writer for *Auto Evolution*.

German fashion designer Philipp Plein, for example, fell foul of Ferrari when he posted a series of images on Instagram with his sneakers on the hood of his Ferrari, with the shoes and the car in matching colours.

Ferrari sued Plein for tarnishing the brand's name and causing it material damage. Ferrari won and the designer had to pay US\$335 000 in damages and legal costs.

Similarly, entertainer Justin Beiber was blacklisted for having his white Ferrari wrapped in an unapproved electric blue colour and tampering with the Prancing Horse logo.

He was also involved in a well-publicised drunken incident in which he managed to 'lose' his Ferrari for three weeks after a boozy night out.

The brand, clearly, was not amused.

Ghana's marketing body honours top industry performers for 2021

Marketing Man and Marketing Woman of the Year named at awards event, as well as others who made an outstanding professional contribution.

THE CHARTERED INSTITUTE of Marketing, Ghana (CIMG), has named the Chief Executive Officer of Consolidated Bank Ghana, Daniel Wilson Addo, and the Managing Director of the ABSA Bank, Abena Osei-Poku, respectively as the Marketing Man and Marketing Woman of the Year for 2021.

These awards were conferred at the 33rd CIMG Annual National Marketing Performance Awards held at the Labadi Beach Hotel in Accra.

Marketing Man of the Year 2021, Daniel Wilson Addo was recognised for leading CBG's transformational drive from ground zero after the defunct banks were collapsed and consolidated into one bank. The Consolidated Bank Ghana has since grown steadily from 6.70% in 2019 to 7.70% in 2021, with a 151,333-usage rate culminating into a transaction value of US\$80,5-million (GHS1.1-billion)

According to a media statement from CIMG, customer-centricity has been the most notable characteristic of the new CBG, introducing innovative customer-care programmes such as SME Seminars, provision of advisory services, Adesua training series and wealth-creation sensitisation schemes. These

initiatives aim to help build networks for SMEs, enhancing financial and business knowledge skills through business and financial management programmes.

Marketing Woman of the Year 2021, Abena Osei-Poku, was recognised for, among other things, successfully leading the development of some excellent schemes that trained over 3,140 SMEs, financially supporting 1,277 SMEs with an amount of US\$10,1-million (GHS138-million) and the creation of 9,144 jobs.

Mrs Osei-Poku led the execution of the Young Africa Works entrepreneurship development programme, which is geared towards offering training to MSMEs and supporting them with loans. This helped Absa Bank gain a 6.9% share of the market.

VARIOUS OTHER INDUSTRY AWARDS WERE PRESENTED

Also on the personality awards list were the Marketing Practitioner and Marketing Students of the year 2021, which went respectively to Ms Cynthia Ofori-Dwumfuor, Group Head, Marketing & Corporate Affairs at Hollard Ghana, and Mr Mark Mensa-Abban, who emerged overall best student in the professional

marketing examinations.

Other awards categories were Hall of Fame, Media/Marketing Communications, Business Organisations, Products, and Not-for-Profit Organisations.

Speaking on behalf of the Honourable Minister for Education, Dr Yaw Osei Adutwum, was Mr Nana Agyei Yeboah, CEO of the Student Loan Trust Fund.

"The importance and need for marketing education in the country, and the need for its acceptability as a profession with all disciplines imbibing – marketing, sales and customer service – can be our saving grace," he said.

The Guest of Honour for the 33rd awards ceremony was Mr Idorenyen Enang, President of the National Institute of Marketing, Nigeria (NIMN).

The CIMG Annual National Marketing Performance Awards is the Institute's annual recognition platform to create awareness about the relevance of marketing for the success of businesses, promote higher professional standards and excellence among practitioners, and stimulate healthy competition among organisations. ■



► Pictured at the CIMG awards (from left): Dr Daniel Kasser Tee; Mr Nana Agyei Yeboah; Mr Daniel Wilson Addo; Mrs Abena Osei-Poku; Mr Idorenyen Enang; and Dr Edith Dankwa of the *The Business & Financial Times* and former Marketing Woman of the Year for 2020

PHOTO: COURTESY OF CIMG

WhatsApp's first end-to-end-shopping experience for Africa?

Meta's unveiling of the JioMart grocery shopping app on WhatsApp in India could become an exciting proof-of-concept for African online retailers.

IN A DEVELOPMENT THAT could have far-reaching consequences for online shopping in Africa and other developing markets, Meta recently went live with what it says is the world's first "end-to-end shopping experience" on WhatsApp.

The project is in partnership with online grocery shopping app JioMart, which is an Indian e-commerce operation founded in 2019.

According to Meta, it will enable Indians, including those who have never shopped online before, to seamlessly browse through JioMart's entire grocery catalogue. Shoppers can add items to their cart and make a payment to complete the purchase – all without leaving the WhatsApp chat.

In an October interview with the Indian publication [Business Today](#), Nicola Mendelsohn, Vice President of the Global Business Group at Meta, called it a "lighthouse example" for the world.

The world was looking at this partnership and trying to understand how they could take something born in India and "see what we can do with it elsewhere", she is quoted as saying. Mendelsohn added that the partnership could also be important for other businesses, apart from grocery retailing. The "learnings and thinking" could be incorporated across different verticals.

INDIA IS KNOWN TO BE A WHATSAPP-FIRST MARKET

She said Meta had big plans for WhatsApp in India. "India is a WhatsApp-first country – it's [not only] one of the main ways that people communicate with one another, but also one of the main ways that people and businesses are now talking to one another."

In a media statement released by Meta, Mukesh Ambani, Chairman and Managing Director of Reliance

Industries, which owns JioMart, said: "The JioMart on WhatsApp experience will revolutionise the way millions of businesses across India connect with their consumers while bringing unparalleled simplicity and convenience to people's shopping experience."

In a Facebook post at the time, Meta CEO Mark Zuckerberg noted: "Excited to launch our partnership with JioMart in India. This is our first-ever end-to-end shopping experience on WhatsApp – people can now buy groceries from JioMart right in a chat. Business messaging is an area with real momentum and chat-based experiences like this will be the go-to way people and businesses communicate in the years to come."

According to information published by [Statista](#) in June 2021, India is the country with the biggest WhatsApp user base by far – a total of 487.5-million people. Brazil is a distant second with a mere 118.5-million users.

"Meta has been working to make WhatsApp the essential app for connectivity in the region, similar to how Chinese messaging apps have become essential utilities in mainland China," noted the publication *Social Media Today*.

Also quoting figures from Statista, *Business Insider Africa* notes that approximately 95.4% of internet users in South Africa reported using WhatsApp every month. In Nigeria, 91.9% of internet users use WhatsApp; in Kenya, 93.5%; and in Ghana the figure is 89.9%.

To watch a video of how the JioMart shopping app works, readers of our Digital Edition can go to the Meta website [here](#). ■

PHOTO: KETUT SUBYANTO FROM PEXELS



‘Go guerrilla’ to make your brand stand out

With their cost-effective force-multiplier effect, guerrilla marketing activations offer potentially outstanding ROI – providing you think out of the box. By **Mike Simpson**.



THERE ARE THOSE WHO SAY that business – and marketing in particular – is a lot like warfare. It’s just that the battles are less deadly and marginally more genteel!

Phrases such as ‘guerrilla marketing’ emphasise this combative approach and remind us that a good guerrilla marketing strategy draws its inspiration from guerrilla warfare tactics such as surprise, speed, aggression, mobility and an out-of-the-ordinary approach to achieving an objective and defeating the – often bigger and stronger – enemy.

SUITABLE FOR BUDGETS BOTH BIG AND SMALL

With their force-multiplier effect, smart guerrilla marketing ideas have definite benefits for start-ups and small businesses which struggle to afford big-budget traditional marketing and advertising campaigns.

But many big corporates have also shown that they can deliver an excellent guerrilla marketing campaign. Among those that spring to mind Burger King, Ikea and Red Bull.

For these bigger businesses, cost is often less of a concern than the reality that the consumer distrusts an advertisement and many people have moved away from traditional channels like print, radio and TV, and instead prefer a digitally focused omnichannel approach.

COMMON FEATURES OF A SUCCESSFUL STRATEGY

A marketer looking for simple explanation of guerrilla marketing will likely be disappointed as there are a variety of opinions, even among experts, as to

› The Red Bull Stratos skydive from the edge of space was a huge global event



what it is. But there are some common features of guerrilla marketing that most experts agree on:

- It is creative, quirky and has the element of surprise. It's not something the consumer expects as they go about their day-to-day lives.
- It is relatively inexpensive, if not purely in monetary terms, then in terms of marketing ROI.
- It hasn't been done before. Or, at least, is 'new' to the particular target audience.
- It's in-your-face and creates buzz.
- It has the potential to go viral on social media.
- It has the potential to create publicity.
- It lends itself to word-of-mouth marketing opportunities.
- It stirs emotion. Good guerrilla ideas may create happiness, excitement, surprise, nervousness (in the case of a stunt that's perceived as 'dangerous') or even push people out of their comfort zone (something that many charities strive to achieve with their campaigns).
- It isn't a strategy that relies only on this one channel to achieve an objective. Instead, it likely utilises a combination of channels.
- It's not traditional media. Even if it's a very creative, unusual and innovative marketing or advertising campaign, it's unlikely to qualify as 'guerrilla' if it relies mainly on traditional media such as print, TV or radio advertising to convey the message.



➤ GoldToe, an undergarment brand, dressed New York's famous Charging Bull bronze statue in a pair of giant underpants

GUERRILLA MARKETING HAS A GREAT MANY BEDFELLOWS

Given that one marketer may define 'guerrilla' differently to another, there are various other forms of marketing that may, depending on the organisation's view, either fall within the guerrilla marketing ambit or be complementary. Among them:

- **Ambient marketing.** This involves creatively using an out-of-home element to convey a promotional message. For example, using: stairs; lifts; pavements; roadways; toilets; public squares.
- **Ambush marketing.** Riding on the back of another organisation's marketing to promote your own message. An example would be leveraging the FIFA World Cup or Olympic Games, even though you aren't an official sponsor.
- **Experiential marketing.** Defined as an activity that requires the audience to interact with, and experience, the brand in some way. Enabling a one-on-one experience with the consumer is an ideal.
- **Pop-up retailing.** If a pop-up shop is executed with creativity and is not merely an extension of a traditional

retail strategy, it could constitute a guerrilla, ambush or experiential marketing strategy.

- **Stealth marketing.** This is when a product or service is promoted to an audience without them being aware of it. Product placement in a movie or TV show is one such illustration.
- **Street marketing.** Using graffiti, reverse graffiti or other gritty, real-world, techniques are cases in point.
- **Viral marketing.** Guerrilla marketing exponents usually aim to have their promotion go viral to maximise bang-for-the-buck. One of the challenges, though, is that success is ultimately in the hands of social media users, not the brand and its agencies.

Successful guerrilla marketing examples:

GIANT UNDERPANTS ON A NEW YORK STREET

It sounds preposterous, doesn't it? In fact, you might say it's a load of 'bull'! But some of the best guerrilla marketing ideas are daft – yet successful – because people are often happy to embrace 'crazy' in an all-too-serious world.

When GoldToe, an undergarment brand, looked for innovative and unconventional methods of promoting its new product range, it decided to put items of its clothing on well-known statues around New York City. Among them was the famous Charging Bull bronze statue in the city's financial district near Wall Street.

Covering that bull-sized bronze bottom was no easy feat, but GoldToe's marketing team rose to the challenge. The campaign went viral, due in part to the high-traffic locations and the large number of camera-ready tourists who frequent the Big Apple, and attracted plenty of mainstream media attention as well.

PEOPLE WERE ENTHRALLED BY THE WORLD'S HIGHEST SKYDIVE

From a bronze bull to a Red Bull. There are some marketers who contend that the Red Bull-sponsored quest for the world's highest skydive shouldn't qualify as a classic guerrilla campaign because it certainly wasn't low-cost. But supporters point out that it met many other guerrilla marketing criteria: out of the ordinary; edgy; ability to go viral; vast publicity potential; and a strong experiential element.

Given what the Red Bull Stratos skydive achieved for the brand, there's a case for arguing that, despite the obvious cost, it achieved significant bang-for-the-buck.

Red Bull has always based its brand-building around sport and pursuing the extreme limits of human endeavour. The Stratos marketing campaign took this to new heights (yes, pun intended) when it partnered with daredevil skydiver Felix Baumgartner to jump from the edge of space and set a world record skydive of 39km above the earth. The Austrian also became the first skydiver to break the sound barrier.

It turned out to be a great guerrilla marketing example. The publicity and hype were phenomenal, social networks embraced and amplified the excitement, and people around the world were able to engage with the heart-stopping attempt live via a dedicated website, through YouTube, and on Twitter and Facebook. As Baumgartner plummeted earthwards there were 8-million concurrent views on YouTube.

Subsequently, the YouTube video has notched up 47.6-million views to date. Readers of our Digital Edition can watch the video [here](#).

TAKING THE 'MUSICAL STAIRS' IS GOOD FOR YOUR HEALTH

Taking the stairs rather than an escalator or the lift is good for your health; and choosing a more environmentally friendly car is good for the planet.

Bringing these two concepts together, plus a good serving of 'fun', proved to be a winning concept for the Volkswagen brand in Sweden and its agency DDB Stockholm.

The agency's brief was to find fun ways to promote BlueMotionTechnologies, a series of technologies fitted to Volkswagen cars to improve fuel efficiency and reduce emissions.

➤ *The subway stairs became a piano*

Working with the idea that train commuters in Sweden's largest city would be more likely to take the healthier stairs option if there was a bit of fun to be had in the process, the agency's idea was for each stair in the subway staircase to produce various sounds when pressure was applied to its surface – as a piano would if it was being played.

To test this hypothesis, a group of unsuspected commuters were given the choice to take either plain (non-musical) stairs or an escalator. In the second trial, another group of commuters were given the same option, but with musical stairs replacing the non-musical ones.

It soon became apparent that more commuters were interested in the musical staircase. In total, the interactive musical staircase persuaded 66% more people than normal chose to use the staircase instead of the escalator.

"As traditional advertising is becoming less effective, and the competition in the market for environmentally sound cars is becoming more fierce, we believed we needed a more innovative approach to draw attention to BlueMotion," DDB Stockholm explained.

Readers of our Digital Edition can watch the video [here](#).

WHEN THE PRIME MINISTER TOLD TOO MANY 'WHOPPERS'

When Britain's Prime Minister, Boris Johnson, announced his resignation in July 2022, fast-food brands Burger King and KFC were quick to capitalise on the sensational news and see the guerrilla marketing opportunities.

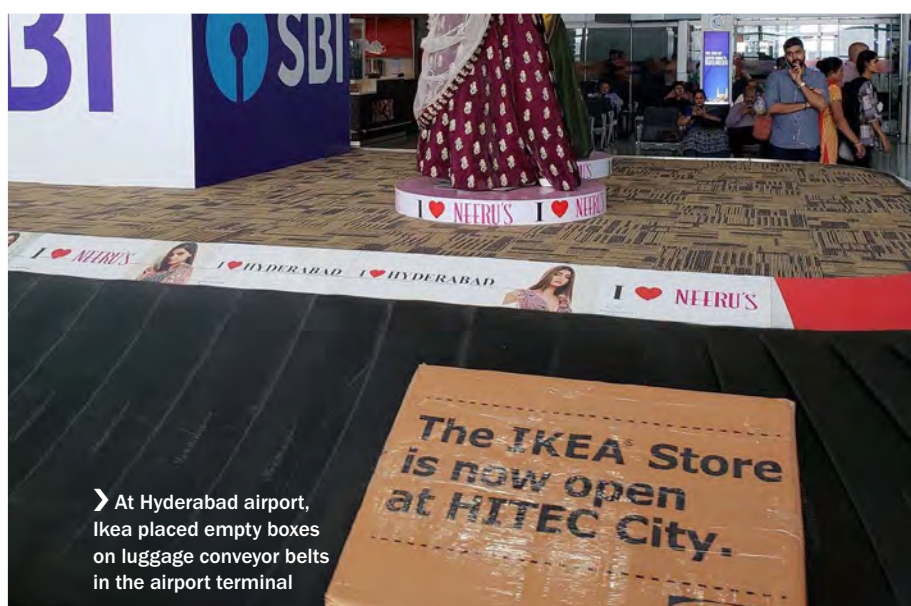
Just after the announcement, Burger King sent a van with a giant billboard to roam the streets around Westminster in London, which is where Parliament is located and other government buildings such as the Prime Minister's residence at 10 Downing Street.

The billboard was emblazoned with the copy: "Turns out there is such a thing as too many Whoppers." A Whopper is, of course, the famous Burger King hamburger, while a 'whopper' is common UK slang for a big lie.

As an added dig, the copy was in the shape of a number 10, referring to Johnson's Downing Street address.

While some may contend that this was merely an OOH activation, the immediacy, location and social media hype it generated arguably qualifies it as a guerrilla marketing campaign.

PHOTOS: BURGER KING; RED BULL; GOLDTOE; HARSH GOENKA VIA TWITTER; DDB STOCKHOLM



➤ At Hyderabad airport, Ikea placed empty boxes on luggage conveyor belts in the airport terminal

Not to be outdone, KFC decided to play on the fact that more 50 members of parliament (MPs) representing Johnson's own party had themselves resigned in an effort to force the Prime Minister's resignation.

KFC and its agency created a series of fake 'job' ads on social media with copy such as: "Former cabinet minister? We're hiring."

The brand even developed a bespoke KFC job website (since removed) purporting to offer jobs around the Westminster area. The opening copy stated: "If you'd prefer to work in a warm, welcoming environment with supportive and trustworthy leadership, we're always looking for people."

FLASH MOBS BRING FUN TO THE ENGEN FORECOURT

In South Africa, fuel brand Engen attracted widespread attention in mainstream and on social media when it had flash mobs of performers – dressed as pump attendants – put on unscheduled dance performances at petrol station forecourts across the country.

Surprised motorists snapped photos and shot videos while they smiled and bopped along to the fun tunes and carefully choreographed performances. In an industry sector where fuel is a commodity and product offerings tend to be similar, this guerrilla campaign gave Engen a point of difference in a crowded and competitive marketplace.

Readers of our Digital Edition can watch a video of an Engen flash mob [here](#).

AN AIRPORT AND A BUS STOP ARE IDEAL FOR IKEA ACTIVATION

When Ikea, the international retail brand that designs and sells ready-to-assemble furniture, opened a store in the Indian city of Hyderabad, it used guerrilla marketing tactics to generate hype.

At busy Hyderabad airport, Ikea placed empty boxes with the slogan 'The Ikea store is now open at Hitec City' on luggage conveyor belts in the

airport terminal. These boxes rotated endlessly and caught the attention of travellers.

Ikea also took over a bus stop in the city and revamped it with Ikea sofas, curtains and cushions. This attracted the attention not only of bus commuters, but passers-by. Their clicking mobile phone cameras soon made the campaign go viral.

Given the continued growth of social platforms than enable brands to connect directly with consumers – and the increased expectation of the public to be surprised, delighted and entertained by brands – expect guerrilla marketing to continue to flourish as a highly effective marketing force-multiplier. ■

Mike Simpson is the Editor of Strategic Marketing for Africa. He was 30-plus years' experience in journalism, TV, media, marketing and PR. He founded Simpson Media in 2008.



➤ A piano-themed musical staircase encouraged commuters in Sweden to take the exercise option rather than the escalator in a campaign for Volkswagen



➤ Burger King was quick to capitalise on the controversial resignation of British Prime Minister, Boris Johnson



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